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SEPTEMBER, 1977

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Re your series on Advanced Challenge by Lee Kopman, I feel something like this has been long overdue and I welcome these excellent articles. I hope you continue to give exposure to this type of dancing in future issues. We are fortunate in having a caller who is devoted to teaching advanced level dancing as well as challenge basics. Three squares are grateful to Roger Turner. We all try to enlist others in our club but the gulf between us makes it quite difficult. Articles such as the Kopman series help to bridge the gulf by explaining to the club level dancers just what advanced and challenge is all about and, most importantly, reminds us that we, who dance at a higher level, have a responsibility to go the extra mile and welcome new dancers into our club.

Bill Duncan
Huntsville, Alabama

Dear Editor:

Your article stating that it will take 41 weeks to learn these new basics points out how
(Please turn to page 79)



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SQUARE DANCING

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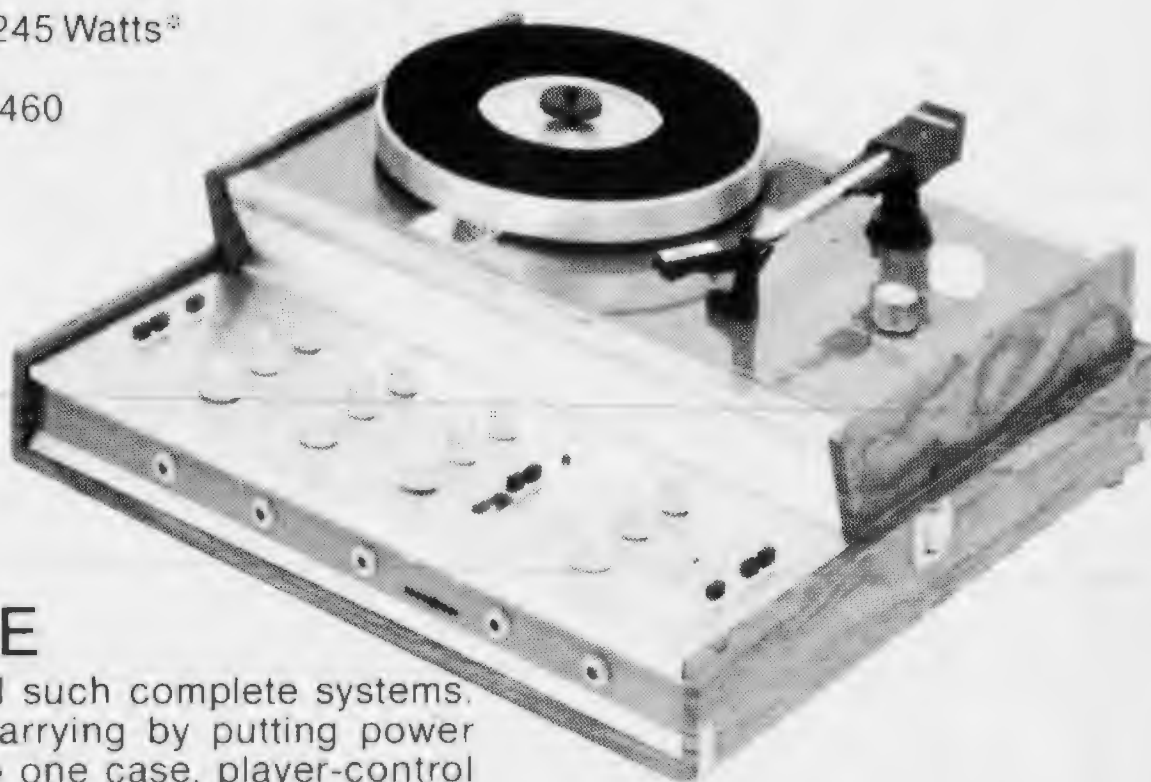
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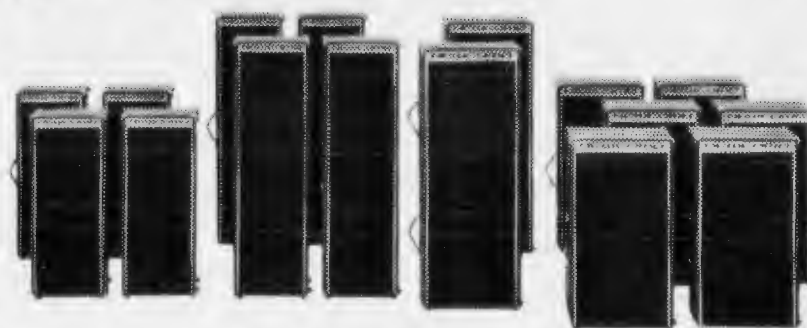
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RED HOT

Line

SQUARE DANCE WEEK, 1977: Our cover this month is a reminder that September each year is a major recruiting period for square dancers in the western hemisphere. We invite you to use the artwork on the cover for your own posters. Simply ask your printer to eliminate those sections from the poster that do not apply. It won't cost very much to have 100 or more run off. Have the kids help you color them and begin displaying them in conspicuous spots throughout your community.

NEWS FROM EVERYWHERE: Watch for a story of President and Mrs. Carter's dance at the White House in July... Roland Down, Scotia, New York, suggests that we take a poll this year of the largest class signups for the 1977-'78 class season. OK, so we'll run a tally of the largest ones as soon as all returns are in. As your signup period is over (no later than October 15th) drop us a postcard and tell us how many squares of dancers have signed up for your current beginners' class. Be sure to enclose your name and address and the name of your caller, sponsoring club, and total number of beginners (not helpers) in any one class.

PREFERENCE POLL: Choices for the top five singing calls and rounds for this month according to your votes are:

SINGING CALLS

Rockin' In Rosalie's Boat
Something About You Baby I Like
Honky Tonk Heroes
Flash of Fire
This Old Piano

ROUNDS (A=Advanced)

Old Fashioned Love
One More Time
Apron Strings
Four Walls
Games That Lovers Play(A)

These singing calls came within a point or two of making the top five: My Way, Last Farewell, Sun Coming Up, On the Rebound, Do You Right Tonight, Thinking of a Rendezvous and El Paso City.

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AS I SEE IT

bob osgood

September, 1977

FROM ALL REPORTS the 26th National Square Dance Convention, which took place earlier this summer in Atlantic City and attracted more than 24,000 dancers, was highly successful. While not the largest, trailing only Anaheim, California (39,000) and beating out the next largest, Kansas City (22,000), Atlantic City won many kudos for itself, based on criteria other than size alone. The fact that the dancers who attended had a great time is what matters.

Earlier this year we had the opportunity of joining Roger and Mary Anne Reynolds, General Chairmen for the National Convention slated in Memphis, Tennessee, 1980, in an on-the-site tour of their Convention facilities. The following day we were guided through the new Myriad Convention Center in Oklahoma, site of next year's National Convention by its General Chairman, Pete Hughes, along with veterans Howard Thornton and Chet Ferguson. In walking through the vast empty halls which one day would ring out with happy sounds of square dancing, we couldn't help but marvel as we often do at the tremendous growth of this activity in just the past few decades.

☆☆☆

Just down the street from our office stands the rather rugged, but very functional, Boy Scout hut where we conducted our first square dances before and during World War II. It would be crowded with six squares but nevertheless the hut was, for many of us, the setting of many an unforgettable square dance.

Through it all we can't help but remember back to simpler times and less fancy halls and are comforted with the thought that there are many areas where the simple type of hut is still the prime location for square dancing.

Today they're dancing in some mighty fine halls, square dance centers especially con-

structed and designed to hold 40, 50 or 60 squares of dancers. Grand size has, in many instances, replaced the compact; elegance has replaced the rugged. Hopefully these changes will never affect the spirit of square dancing.

What Took You So Long?

A NUMBER OF LETTERS over the years have bemoaned the fact that precious dancing time is unnecessarily wasted during club gatherings. The reasons given are many. Some who were not interested in round dancing complained that two or sometimes three rounds between the square dance tips deprived them of some of the square dancing they came to enjoy. Understandably, perhaps an equal number of round dance enthusiasts feel the same way regarding the squares. You can't please everyone. But this isn't the only point of criticism. Some bemoaned the fact that the intermissions themselves were too long or that valuable dancing time was devoted to over-the-microphone announcements by the club president or the caller.

No one, as near as we can remember, has ever touched on one point of wasted time which is probably as big an offender, if not *the biggest*. Bill and Mary Jenkins of Mockingbird Hill, New York, concerned over the time it took for squares to get assembled so that the caller could start calling the next tip, decided to do some investigating. Armed with a stop watch which



they started each time the caller announced "Sets in Order," they let the watch run until the squares were all filled and the tone arm was placed on the record. Checking this a number of times at different dances, they discovered that in an average evening dance it took one-half hour, or approximately 16% of the total dancing time, in just setting up the squares. That meant that those who were up first and ready to go had to wait a total of 30 minutes during the course of an evening while the slowpokes finally got around to filling the squares.

If this picture is indicative of other groups in other areas it would seem that literally thousands of dancer-hours are being wasted every week. A good motto might be "*Get your sets up quickly and get your dollar's worth.*" Your caller came prepared to call so why not keep him busy?

World Records — In Square Dancing?

WE READ in the Guinness Book of Records about unusual accomplishments achieved by man — the longest flights, the highest jumps, the most this and the smallest that — whether trivia or not, they're all listed.

As amazing as these accomplishments may be, we feel that there are some unusual square dance records that need to be preserved. As an example, *who is the oldest individual actively square dancing in the world today?* For "active" let's say a person who dances on the average of twice a month or more. Is that person a man or a lady; age 75, 80, 85?

Who holds the record for the longest period of active square dancing, dancing at least twice a month for 15 years, twenty years, we wonder?

Surely there are entire families involved in square dancing. From time to time we've had letters telling of three generations or more being involved in a square. We'd like to get our record book straight and see what family holds the record.

And square dance clubs. Enthusiastic square dancers write to tell us of a club that has never missed a weekly meeting for the past 27 years. We'd be interested in seeing what club does hold the record, and what that record is.

The tallest square dancer; the shortest; the dancers who have danced in the most countries overseas — we'd like to know about them. Who

has danced in all 50 States, in all the Canadian Provinces? Let us know; we'll keep the score and try to keep the records straight. Who knows, we may start a record book ourselves.

Oregon Steps Ahead

IT APPEARS THAT the State of Oregon may have square dancing recognized as its official state dance before the Congress of the United States can take action in making square dancing the official folk dance of America. Recently a bill titled Senate Concurrent Resolution #8 was presented to the legislature. One part of the resolution states: "Whereas square dancing is not only a source of pleasure for Oregonians past and present but also reflects the friendly nature, the free spirit and the enthusiasm that have always been and continue to be a part of the Oregon character, now Therefore, be it resolved — that the Square Dance be declared the official dance of the State of Oregon."

Perhaps the action of the people in Oregon, if duplicated in other states, might be one method of getting the support of the greater resolution in Washington D.C. Who knows? . . .

A very thoughtful publication "Taxes and Financial Records," aimed at the square dance caller/teacher and the round dance instructor, has been recently published by Allen Finkenaur (\$5.95 c/o author, 34 Heritage Drive, Trumbull, Connecticut 06611). Allen, both a caller and a certified public accountant, is the author of the recent two-part callers' notebook chapter (July and August, 1977) in this magazine. The book, one of the first we have seen dealing with the peculiarities of the square dancing activity, is well researched and should prove to be quite useful to the professional in the field.

One of the Good Guys

WE LEARNED ONLY RECENTLY of the death this past spring of John Wald, St. Paul, Minnesota. One of the "quiet giants" in the activity, John so personified the dedicated home-club caller upon which this activity has been built. Our recollections of him span many years and many happy times. John was ever generous of himself for the benefit of square dancing and mankind in general. To his wife, Melba we extend our thanks for her support in all of John's activities. He will be missed.

Introducing the New Handbook

For EXTENDED and MAINSTREAM Basics

THIS MONTH The American Square Dance Society presents the second of two handbooks covering the basics. Handbook One featuring the Basic program was released as the center section of the June, 1977 issue of SQUARE DANCING Magazine. Handbook Two which picks up the basics where Handbook One left off, is included as a center section (starting on Page 41) of this issue.

The basics which appear in this Handbook replace the previous extended basics handbook and cover two levels or plateaus. The basics within each of these plateaus are those designated by CALLERLAB, The International Association of Square Dance Callers, as comprising the Extended Basics program and Mainstream Basics program of American Square Dancing — 1977.

While the Basic block or plateau will probably see few, if any, changes in the near future, you can expect some changes in the Extended Basics section and possibly even more in the Mainstream section in years to come.

The concept of these three major categories or plateaus establishes for the first time a universally acceptable method of labeling dances, classes, clubs and even specific rooms or dance halls in conventions of the future (see The BLOCK Concept of today's square dancing, starting on page 11).

Defining the Basics

A special ad hoc committee was in action at the recent CALLERLAB Convention, reviewing definitions of the basics in the first or basic plateau. These definitions will be discussed and voted on next March at the CALLERLAB Convention. At the same time a study of the definitions that appear here in the Extended and Mainstream basic categories is being made and in a year or so we may see some changes and updating. The definitions as we have them here are ones that we have used in our Handbooks, Style Lab and Take A Good Look features over the years.



A Suggested Order of Teaching

As in the case of the Basics Handbook, the basics in this second volume are placed in a suggested order of teaching. We realize that no two callers will use the exact same order in presenting the basics to their new dancers. Quite possibly the average instructor will even find that he uses a slight variation in his teaching order each time he faces a new class.

Not all callers have worked out a teaching order of their own and for that reason we have suggested an order. The sequence in which the basics appear in these handbooks is a logical, workable suggestion that ties in quite closely with the Caller/Teacher Manuals which build sequentially, using dance examples constructed only of movements previously presented to that point in the class.

At one time our handbooks were comprised solely of family groupings or "look alike" movements. This would be fine if the books were to be used solely as a reference. But as a dancer and caller help in teaching and learning we have stayed with the suggested order of teaching concept. In at least one instance we have changed the order as suggested by CALLERLAB, where a specific basic to be taught involved a second basic movement not yet included on the list.

Other than these slight differences, the CALLERLAB list for each of these plateaus is intact. We have kept it so as our means of endorsing the CALLERLAB project and in the hopes that caller and dancer groups around the world will do the same. Our hats are off, once again, to Johnny Le Clair and Jon Jones, past and present chairmen of the CALLERLAB Mainstream Basics Committee.

All the MAINSTREAM BASICS in a Suggested Order of Teaching

Here are the three blocks or programs that make up the Mainstream of modern square dancing. The number in front of each basic is its suggested teaching sequence. The CL number following each basic is the CALLERLAB order which includes family groupings. Movements marked (*) were to be taught later within the same plateau and we have followed this suggestion in these lists. You will note that the exact same basics appear in each of the programs in the SIOASDS and the CALLERLAB lists.

The Basic Program as the basics appear in the Illustrated Basic Movements Handbook.

- | | | |
|------------------------------|--------------------------------|-------------------------------|
| 1 Circle Left/Right CL-1 | 19 Star Promenade CL-17 | 37 Shoot That Star CL-33 |
| 2 Forward and Back CL-2 | 20 Inside Out — | 38 Rollaway a |
| 3 Do Sa Do CL-3 | Outside In CL-18 | Half Sashay CL-35 |
| 4 Swing CL-4 | 21 Couples Lead Right CL-19 | 39 Alamo Style CL-36 |
| 5 Promenade CL-5 | 22 Circle to a Line CL-20 | 40 Balance CL-36 |
| 6 Single File Promenade CL-5 | 23 All Around Your Left | 41 Square Thru 1/2, 3/4, |
| 7 Split the Ring | Hand Lady CL-22 | Full CL-26 |
| (One Couple) CL-10 | 24 See Saw Your Taw CL-23 | 42 Wrong Way |
| 8 Grand Right and Left CL-7 | 25 Pass Thru CL-8 | Promenade CL-5* |
| Weave the Ring CL-7 | 26 U Turn Back CL-9 | 43 Star Thru CL-37 |
| 9 Arm Turns CL-6 | 27 Separate/Go Around One, | 44 Couple Backtrack CL-38 |
| 10 Couple(s) Separate | Two CL-11 | 45 Three Quarter Chain CL-13* |
| Divide CL-11 | 28 Around One/ | 46 Promenade 3/4 CL-5* |
| 11 Allemande Left CL-6 | Two to a Line CL-11 | 47 Swat the Flea CL-25* |
| 12 Bend the Line CL-21 | 29 Grand Square CL-24 | 48 Left Square Thru CL-26* |
| 13 Courtesy Turn CL-12 | 30 California Twirl CL-27 | 49 Slip the Clutch CL-34 |
| 14 Two Ladies Chain CL-13 | 31 Dive Thru CL-28 | 50 Ladies In, |
| 15 Do Paso CL-14 | 32 Cross Trail Thru CL-29 | Men Sashay CL-35* |
| 16 Right and Left Thru CL-15 | 33 Wheel Around CL-30 | 51 Half Sashay |
| 17 Four Ladies Chain (Ladies | 34 Box the Gnat CL-25 | (Standard) CL-35 |
| Grand Chain) CL-13 | 35 Single File Turn Back CL-31 | 52 Wrong Way Thar CL-32* |
| 18 Star/Right, Left CL-16 | 36 Allemande Thar Star CL-32 | |

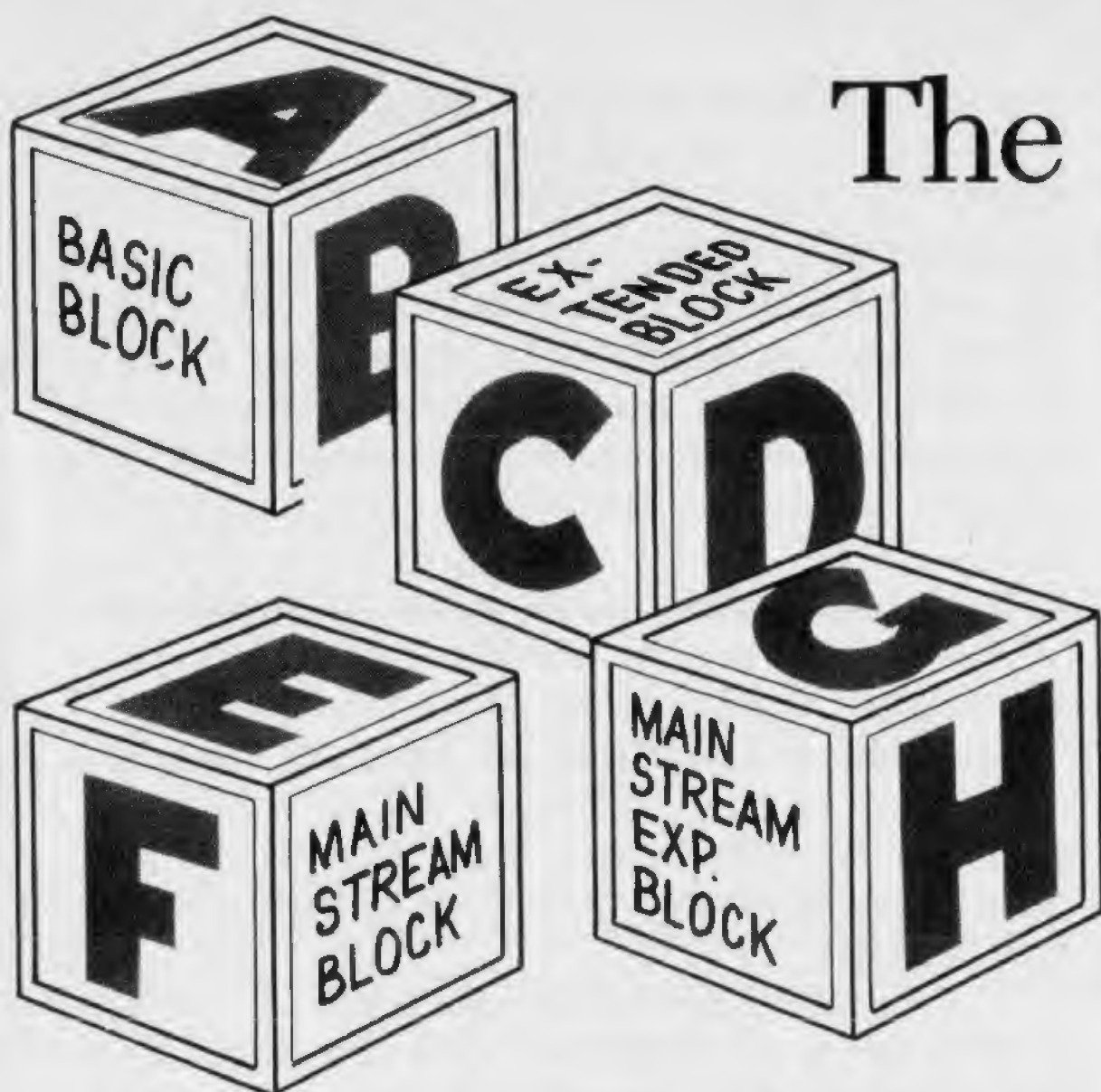
The Extended Basics Program is taught after the Basic Program has been completed.

- | | | |
|-----------------------------|-----------------------------|---------------------------------|
| 53 Turn Thru CL-39 | 62 Circulate CL-49 | 71 Alamo Style |
| 54 Eight Chain Thru CL-41 | 63 Pass to the Center CL-40 | Swing Thru CL-43* |
| 55 Ocean Wave/Balance CL-42 | 64 Spin the Top CL-50 | 72 Box Circulate CL-49* |
| 56 Swing Thru CL-43 | 65 Trade By CL-51 | 73 Split Circulate CL-49* |
| 57 Flutter Wheel CL-44 | 66 Zoom CL-52 | 74 Reverse |
| 58 Sweep a Quarter CL-45 | 67 Couples Trade CL-48* | Flutter Wheel CL-44* |
| 59 Veer Left/Right CL-46 | 68 Wheel and Deal CL-53 | 75 Left Swing Thru CL-43* |
| 60 Run CL-47 | 69 Double Pass Thru CL-54 | 76 Cross Run CL-47* |
| 61 Trade CL-48 | 70 Couples Circulate CL-49* | 77 Single File Circulate CL-49* |

The Mainstream Basics Program as these basics appear in the Extended Basics and Mainstream Basics Handbook in the center of this magazine.

- | | | |
|--------------------------|-----------------------------|------------------------------|
| 78 Centers In CL-55 | 85 Peel Off CL-62 | 92 Scoot Back CL-66 |
| 79 Cast Off CL-56 | 86 Tag the Line CL-63 | 93 Fan the Top CL-67 |
| 80 Cloverleaf CL-57 | 87 Partner Tag CL-63 | 94 Hinge (Couples/Single/ |
| 81 Slide Thru CL-58 | 88 Curlique CL-64 | Partner) CL-68 |
| 82 Fold CL-59 | 89 Half Tag the Line CL-63* | 95 Cast Right/Left/In CL-56* |
| 83 Dixie Style CL-60 | 90 Cross Fold CL-59* | 96 Centers Out CL-55 |
| 84 Spin Chain Thru CL-61 | 91 Walk and Dodge CL-65 | |

The Mainstream Experimental Movements will appear in the December issue of SQUARE DANCING magazine.



The BLOCK CONCEPT

of today's Square Dancing

THE NEED FOR a universally acceptable system of labeling levels or plateaus of dancing has grown increasingly apparent over the years. A simple means for a dancer to locate a square dance that meets his particular needs has been the goal of square dance groups and caller leaders for many years. In areas where this has been accomplished the particular identification system has been localized to the point where dancers could not depend upon the same terms or rating system when they traveled out of their own community.

For years the activity has struggled with such terms as *high level*, *low level* and *intermediate level*. Such labels as *fun level*, *workshop* and *advanced* have proven to be fairly meaningless as these phrases indicate different things in different areas.

Growing out of the CALLERLAB designation of various programs or plateaus comes a logical system of identification by the arrangement of basics into *blocks*, each *block* dependent upon the basic movements utilized in the blocks before it.

It is now possible to label a club dance in such a way that a dancer coming into one area from another will know what to expect if the *block* system is carried out in a dedicated fashion. Halls at a National Convention no longer need to post the names or numbers of basics, but can accomplish the task best by simply identifying the *block*.

Today these *blocks* are fairly well established and while in the primary *block* (the Basic Program) there may be little or no change in

coming years, it is quite possible that as the *blocks* increase in complexity (the Extended Basics Program, the Mainstream Basics Program, etc.) the changes may occur with greater frequency over the years. Regardless of the fact that the basics within any given *block* may be altered by CALLERLAB, that particular *block* will still carry the same label and the basics within that particular updated program will be well-publicized. It will remain the dancer's responsibility, with the help of local callers and

The basics within the block may change but the blocks remain as an identification of the plateau of dancing.

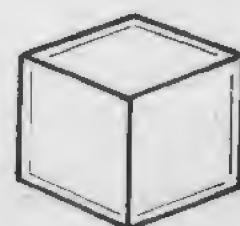
square dance publications, to keep current relative to the list of basics within each *block*.

This system of blocks should get away from the connotation of ability, of high level or low level dancing. It is a concept based on the frequency a person dances. The choice is up to him. Each individual will be able to select a plateau or *block* where he is familiar with the basics it contains.

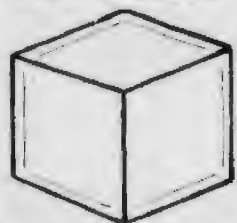
How It Works

In its simplest form, the *block* program works like this. The various levels or plateaus are labeled. They range from the very first basic introduced to the new dancer to the more complicated movements established by the voting members of CALLERLAB — a representative group of callers from virtually every square dance area. The total number of accepted basics have been broken into these *blocks*.

THE BASIC Block: The new dancers will be taught the basics in this plateau (see The Illustrated Basic Movements of Square Danc-



ing Handbook SQUARE DANCING June, 1977) in their first ten or fifteen weeks of beginner class. These are the foundation movements. While learning these the new dancer will have learned to react automatically to the calls and he will have been taught something about body mechanics. Before progressing on to the second plateau he will know how to do all of the basics within this foundation *block*.

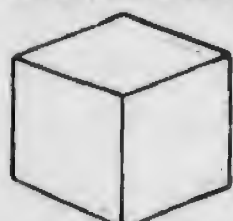
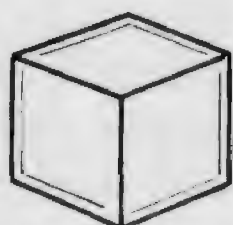


THE EXTENDED BASICS

Block: Once having learned the basic foundation movements in the first *block*, the dancer moves on in the next fifteen weeks to learn all of the movements in this second *block*. (See the Illustrated Extended Basics Movements Handbook, page 41.) Before progressing on to the third plateau he will have learned all of these basics and he should now be able to attend with confidence any square dance labeled as being within the Extended Basics *block*.

THE MAINSTREAM BASICS

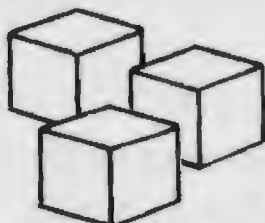
Block: Having satisfactorily learned all the basics within the basic and the extended basics blocks a new dancer will move into this plateau. When he has learned all the basics within the Mainstream *block* (see the Mainstream section in the center of this issue) he will consider himself a Mainstream dancer and can confidently attend any dance or take part in a Convention Hall labeled Mainstream.



MAINSTREAM EXPERIMENTAL

Block: Once a new dancer has learned the Mainstream basics and is dancing within the structure of a Mainstream club, he will also be able to execute the Mainstream Quarterly Movements and the list of up to ten Mainstream Experimental movements – quarterly movements that have been voted by the CALLERLAB membership as having enduring qualities.

ADDITIONAL Blocks: These lists which each require the dancer to have mastered all the basics within the *blocks* preceding them include (1) Mainstream Plus One, (2) Mainstream Plus Two, (3) Advanced, (4) Basic Challenge and (5) Extended Challenge.



The concept is basically this. If a dance is listed as being within the basic *block*, then it means that only movements in CALLERLAB'S basic list will be used. If any of the extended basic movements are to be included – even one

– it would move this particular dance out of the basic *block* and into the extended basic's *block*. The fact that a dance bears the label of Mainstream doesn't mean that the whole evening will be spent at the Mainstream level. The use of only one basic out of Mainstream would establish the level for that dance. The other movements used during the dance might well be selected from the Extended or Experimental Basics or any of the preceding basic *blocks*.

To be sure, there is still more that needs to be worked out in this identification system. As an example, a Basic *block* dance could be very "high level" if it featured All Position Dancing and it may be that a listing of A.P.D. would be a further identification if the dances would be called from anything more than just the standard position.

Let's Hold A Block Party

It is quite possible for a club that regularly dances within the Mainstream basics program to decide to throw a special party for newer dancers or to bring back their "oldtimers." For that purpose they might label the dance that evening as being in the Basic *block*. For that dance only the caller would restrict his program to just those basics listed within this particular plateau.

Don't Be a "Blockbuster"

The temptation to move outside a given *block* may remain for a time as a problem, but traveling callers as well as the home club caller will soon discover that to stray outside the boundaries of the advertised plateau or level will only defeat the purpose of this potentially promising *block system*. It may be that some notation or perhaps eventually a universally acknowledged symbol, an asterisk, a star or something of that nature, following the *block identification* listing may indicate that the caller intends to use a workshop movement or a quarterly movement, but that if he does he will first teach it to the dancers.

To be sure, some areas are already working under such an identification system of their own. How much more valuable it will be when all areas are working under the same labeling system. Thanks to CALLERLAB such a system now exists. Adhering to it on a voluntary basis will prove to be a blessing to everyone. Complicating, or not following it will only jeopardize its effectiveness. Keeping the system simple as we have outlined it here may be in the best interest of the greatest number of dancers and callers throughout the world.

on your mark . . . get set . . .

All Systems GO

for the NEW DANCERS.

FEW PHASES of the square dance activity deserve more attention, deserve more words of encouragement than the *class period* and the metamorphosis of the non-dancer into a happy, enthusiastic square dance regular. Perhaps the reason we place such emphasis on this plateau of the activity is because there is no other phase of square dancing that deals with so many people.

The first night of a beginner class represents our total recruited potential. The people who attend that first night are the ones who have been attracted by promises of a friendly, fun-filled recreation. They enter the doors of the square dance hall for the first time with a "show me" attitude. "Is it really going to be as much fun as you say it is?" "I wonder if I can really become a dancer?" Here's our opportunity to show them.

Somebody once said that the *most difficult* movement in square dancing is the movement it takes to get Mr. and Mrs. Average Citizen out of their comfortable chair beside the TV set and through the door of the square dance hall for the first time. If this is so, then the rest of the job should be a snap. We all *know* square dancing can be an enjoyable recreation; now, during our coming class period, is our opportunity to prove it.

With so much to be learned these days

before dancers are ready to get out and dance with members of the local club, it is vitally important to retain their enthusiasm and their interest, both in the terms of the basics and in attitudes. Fully cognizant of the task faced by the caller, and the great amount to be learned by the dancer, SQUARE DANCING magazine each year devotes a special series of articles during the nine learning months (September through the following May) dedicated to those in their learning stages.

This year we have prepared a special photographic series covering some of the "tricky" basics and timing the appearance of these pictures to approximate the learning points the dancers will have reached by this time. Included in the picture series, which shows details on styling along with helpful, easy to understand commentaries will be Bend the Line, Cross Trail Thru, Single File Turn Back, the Thar Star series, Wheel Around and Backtrack, Circle Half To A Two Face Line, Divide and . . . and Spin Chain Thru.

Accompanying the new How-To-Dance picture series will be some "Good Square Dance Manners" cartoons, newly prepared by staff cartoonist, Frank Grundeen.

This "ammunition" is not designed to do the caller's job for him. Rather, it is intended to augment the teaching and provide some in-between reading that will pay off as the new dancer moves along in his lessons.

Tips For The Caller/Teacher

If you've been teaching new dancers for many years, then these thoughts may not be nearly as important to you as they might be for the caller tackling his first new-dancer class. Laying the foundation for the new dancer, starting the neophyte out on the right foot, takes a very special breed of caller and teacher. It takes a person possessing an ample supply of patience; it takes a great deal of study and planning and it requires the ability to be flexible, to plan carefully for each lesson and



Some of the early basics become more understandable when seen in live-dancer pictures

INDOCTRINATION HANDBOOK

Designed especially for the new dancer, this handbook provides invaluable pointers for those "sold" on the activity.

then to be able to change the program on the spot if more time needs to be given on a particular lesson before moving on to the next.

It's painful to note that teaching the beginners is sometimes treated as a "chore" and that for this particular assignment the new caller, the inexperienced teacher, is often the one who gets the assignment. It makes as much sense as saying that the horse that has never been ridden should first be ridden by a person who has never before ridden a horse. We wonder how many hundreds or perhaps thousands of potential dancers have been sacrificed so that an inexperienced caller can learn to call.

Despite all of that, however, whether you're a brand new caller or an experienced caller approaching your first class situation, treat it as *something special*. Give much thought to your preparation. Keep good records of the progress of the class, making notes where trouble spots arise and going back to polish up before progressing. If your new class is a small one

THE NEW DANCER SERIES

Starting next month, with the October issue of **SQUARE DANCING**, and going through the May, 1978 issue, will be a complete series of illustrated articles aimed at the new dancer. These issues, while of interest to current dancers, are geared for the newcomers. Having copies of these magazines available to hand out, to sell or simply to display so that the new dancers can read them, will prove to be a great help. Copies of these issues can be ordered in quantity at a discounted rate. Our special price for 10 copies each of the eight issues, delivered directly to the caller's or teacher's home, is \$20.00 in the United States and \$24.00 in Canada and overseas. Larger orders in increments of 10 copies per issue are available. Please send orders to the **SQUARE DANCING** office as early as possible.



Attitudes and manners are simple to learn in this cartoon treatment each month

rather than the large one you had hoped it might be, don't allow your disappointment to show. Give your dancers just as much enthusiastic teaching, just as much in-depth preparation and just as much individual help and counseling as you might with a capacity crowd. You'll find that your attitude will help form your reputation, for your present crop of dancers becomes your recruiters for your next series. It's a good thing to remember.

And To You Dancers

So many times helpers for a new beginners' class are those who completed their lessons just the previous year. Perhaps you noticed that the best helpers were those who didn't attempt to be "teachers," but rather blended in with the new dancers. They were effective because they were in the right place at the right time.

The best helpers are those who avoid providing the class members with bits of instruction that the caller has not yet introduced. Stick to the styling and form of dancing that the caller/teacher is presenting to the newcomers. And, perhaps most important of all, let the new dancers have their full time in class *before* inviting them to attend a club. When the caller feels that the dancers are ready he'll let everybody know. Until that time it's important to everyone to keep the class together, to not let some of the dancers be "rushed" or "recruited" into a club before the club is completed.

We hope that you have a most successful class experience during the coming months and we hope, too, that the new "Discovery" series in **SQUARE DANCING** Magazine will assist you in converting these newcomers into enthusiastic, responsive future club members.

CONTRA CORNER



Here's a Circle Contra Danced in Threes

UNDER THE BANNER of contra dancing is a variety of dance forms that have in common the aspect of being cued or prompted and then danced on the phrase. The long line-facing-line contras come in a number of forms. The *major*, or long lines can be broken into smaller groupings or *minor* sets, usually in units of two couples (duple minors) or in units of three (triple minors). In these the couple nearest the caller or *head* of the hall in each minor grouping is usually the "active" couple and the actives either remain on their own (men or ladies) side of the line (proper) or they will be crossed over (improper). One other form is to have couples standing side by side, the couples in one line facing the couples in the other.

Another form is the long column of two couples in a line facing the foot of the hall and each pair facing another two couples who are facing up. The foursome of dancers will go through a set pattern and then progress to do the same pattern again with another line of four. This is the Mescolanza (see SQUARE DANCING, March, 1975). The Mescolanza type of contra can also be done in a large circle with facing foursomes, a line of two couples facing clockwise in front of another two couples facing counterclockwise. They progress in the same manner, doing the pattern of the dance with one line of four and then moving on to the next two couple grouping.

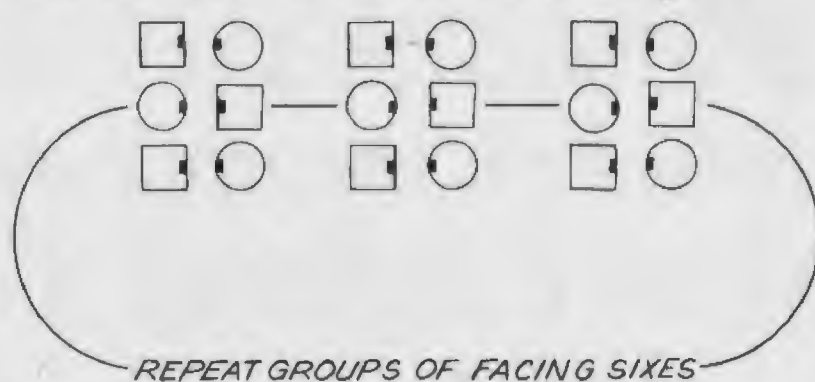
These circle contras are commonly done with two couples, one couple with its back to the center of the hall facing another couple whose back is to the wall. Many standard contras can be adapted to this formation. One obvious advantage of doing a contra in a circle is that with no head or foot couples there is never a "dead" couple standing and waiting out a sequence before getting into the action.

Yet another type of two couple circle that fits into this category is the Soldier's Joy variation with one couple facing clockwise in

front of another that is facing counterclockwise. The two couples do a pattern together and then move on to go through the same pattern once more with a new couple.

Try a Circle Triple

A still different form of circle contra is made up of threes facing threes — the formation used with the Dashing White Sergeant. The threesomes are either facing around the hall clockwise or counterclockwise and the progression is similar to that used with facing couples or the facing lines of fours. This is a good opportunity to check out one of these circle triples.



To arrange the dancers for one of these a caller might start out by having the dancers form into small, three-couple sets and then, keeping hands joined break at any point and open out into a long line of six. Bend the line in the middle and maneuver the resulting two facing lines of three so that one line is facing around the hall clockwise while the other is facing counterclockwise. Each of the lines is a bit different. One has a man in the middle with the ladies on the ends. The other is just the reverse. (See diagram) Here is a simple circle trio contra sent to us by Don Armstrong:

TRIOLET

- — — —, — — Circle left
- — — —, — — Go all the way around
- — — —, — — Circle right
- — — —, — — Go all the way around
- — — —, — — In your lines go forward and back
- — — —, Centers forward — turn contra corners
- (cadence call) — —, Partner right — right opposite left
- — — —, Partner right — left opposite left
- — — —, Into your lines — lines lead around to the right
- — Around that three, on to the next and circle six.

The pattern which takes 64 beats is repeated with new facing threes.

(Please turn to page 83)



photos by Larry Lessard

An area square dance discussion program takes on the appearance of a New England Town Hall Meeting

LET'S GET IT ALL OUT IN THE OPEN and talk it over — this seems to be the attitude of the folks up in New England who recently decided that there were enough topics of concern to all those involved in square dancing to warrant a sit-down-and-talk session.

The *town hall* concept in this area is nothing new. Since the time of the Colonies folks who had something to say — a discussion about city improvement, a question regarding the law or just general topics of public interest — could find a ready spot to air their concerns at the town meetings. At one of these gatherings each person would have his say. The farmer, the

banker, anyone could get up and “sound off,” and the city fathers would listen.

Adopting this principle to square dancing, the New Englanders have discovered that when there is sufficient concern expressed on any given topic, it's time to call a meeting.

One such meeting was held this past spring in the City of Framingham, Massachusetts, and Vera Smith of EDSARDA (Eastern District Square and Round Dance Association) tells us how this particular forum worked out.

In the first place meetings of this type are open to all interested parties — invitations were sent directly to delegates (of the Associa-



“... and this is the form your club will want to fill out. . . .”

tion), callers and cuers. In addition, a full page was placed in our area publication, The New England Caller, and our publicity chairmen Larry and Dot Lessard saw to it that the word was passed throughout the area.

A growing concern over dance "levels" and "callers' fees and club finances" seemed to be reason enough to call the meeting and our program chairmen, Skip and Shirley Russell, planned the forum around these topics.

Over 400 interested dancers and leaders attended to hear a panel of four dancers from various areas of New England and four callers/cuers give a brief spiel on their thoughts relative to "levels." The secret of any successful town meeting concept of this type is the choice of a competent and respected moderator. Charlie Baldwin, venerable square dance leader, caller and editor of The New England Caller filled this post to perfection.

Following the spiels a discussion was opened to the floor and the following two resolutions were adopted by the body.

(1) "Recommendation: That the levels systems group (in the area) and CALLERLAB combine their efforts and come up with *one uniform* system and submit this to all square dance associations in the New England area. All clubs could then label their dances from this listing."

(2) "Go on record as supporting CALLERLAB. It represents the clubs' best interest."

Next came up the second topic of concern — club finances and caller fees. It was obvious as the group got into this topic that more time would be necessary to cover all the ramifications in depth and as a result no resolutions resulted from this extremely interesting portion

The Town Hall Concept

Interested in holding one of these "public meetings" in your own area? This article only briefly touches on the concept of one such meeting. Our source of information may be able to pass along additional thoughts to your group.

*Dick and Vera Smith
Box 407*

*Bellows Falls, Vermont 05101
Telephone (802) 463-3712*

of the forum. Obviously it will be the major topic another day.

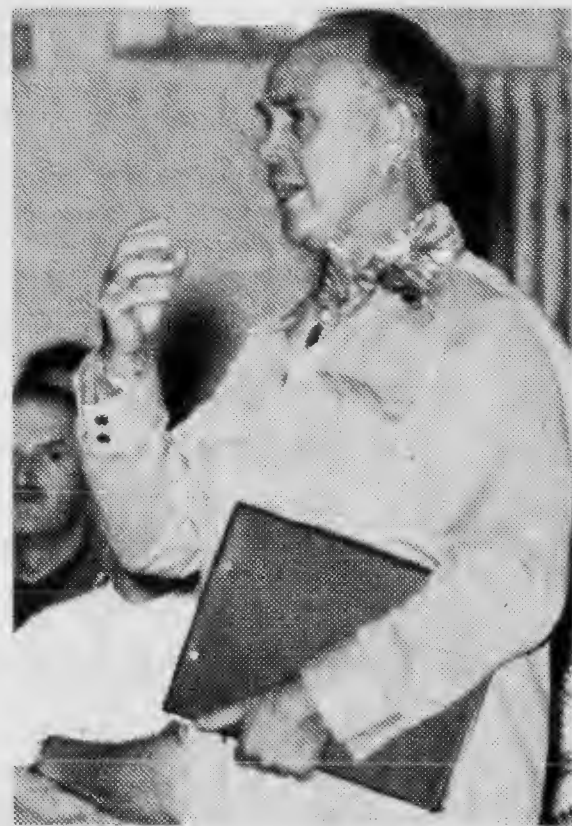
Evaluation sheets were given to all those attending and from these came suggestions for other forums and other topics. The success of the town meeting concept has prompted the EDSARDA Board of Directors to continue this type of program as a direct service to the local clubs, associations and leaders.

Interestingly enough, the cost of one of these forums (this one ran around \$500.00 for hall rental, refreshments and all the miscellaneous costs that come hand in hand with an endeavor of this type and scope) is completely underwritten by the association and paid for out of surplus funds derived from the annual New England Convention, an excellent method of putting back into the square dance community funds derived from the activity. Obviously this method of airing public concern over topics of general interest is not limited to just one geographic location. Meetings of this type have been held in other areas and can be held anywhere. They are more than just a simple social gathering, but are solution oriented and serve a definite purpose.



*"Mr. Chairman —
I'd like to make a
point."*

*Intent discussions
on the sidelines
are just as impor-
tant as the big
discussions.*



TAKE A GOOD LOOK

a feature for dancers

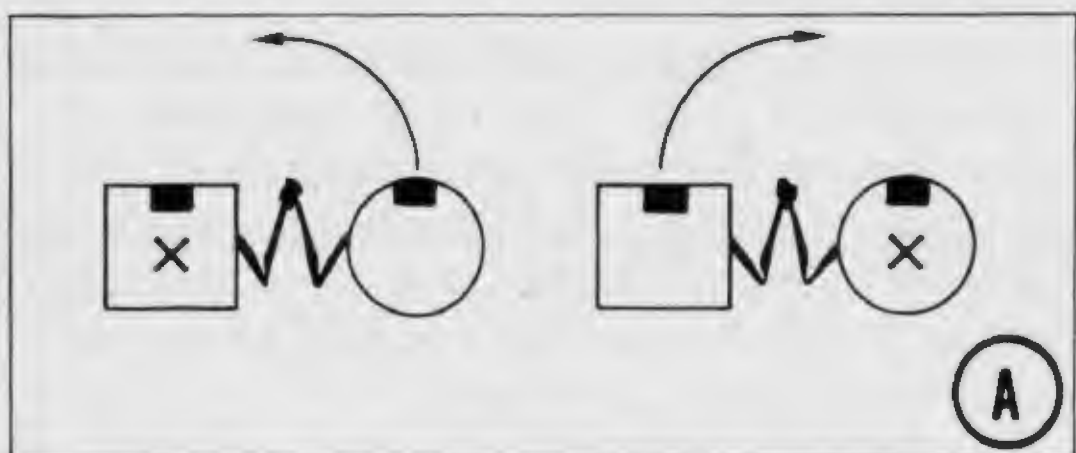


JOE

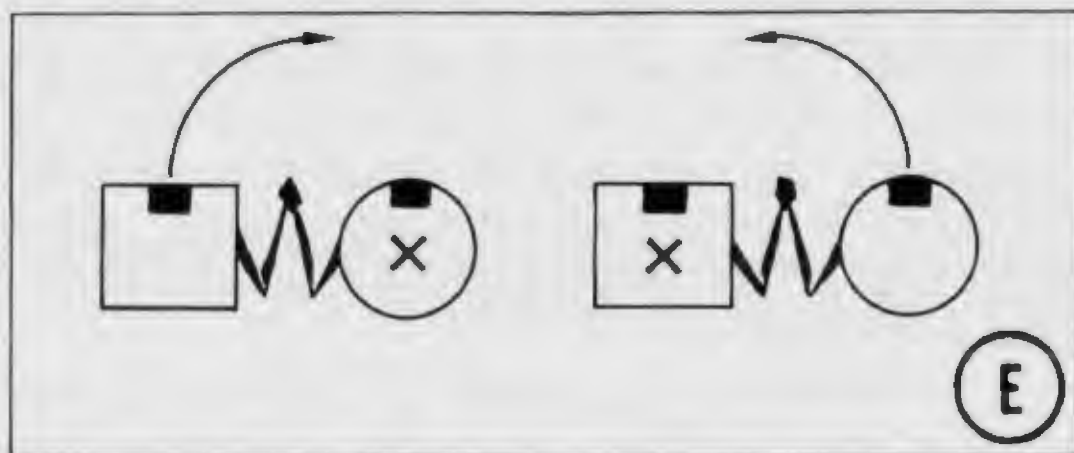
BARBARA



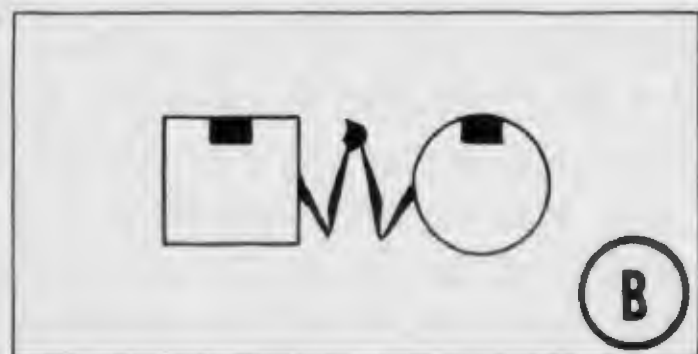
The Cast family consists of more than just Cast Off. Let's take a look at Cast Right, Left and In.



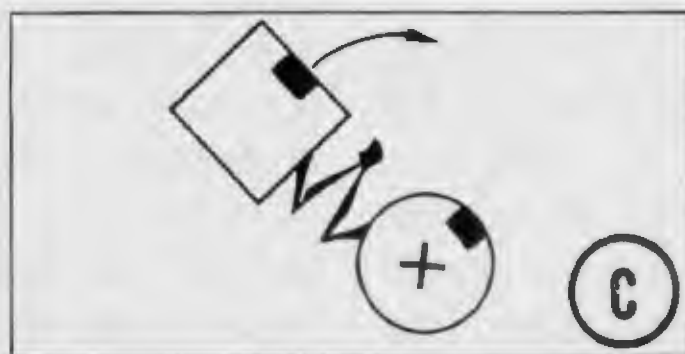
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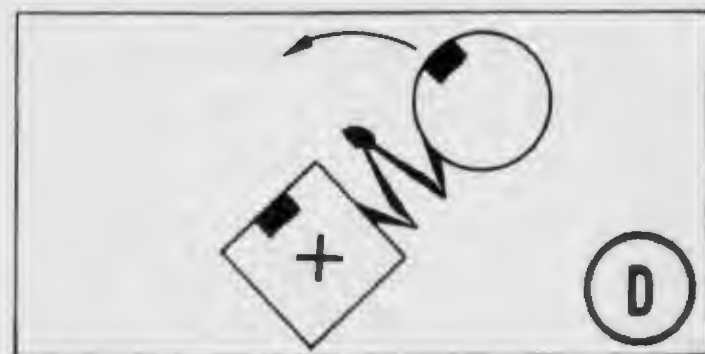
E



B



C



D

JOE: These months when we have no Quarterly Movements to discuss we like to dig into some of the Mainstream movements, particularly ones where there may be minor misunderstandings relative to styling or interpretation.

BARBARA: Now that CALLERLAB has placed these into three blocks for us, Basic, Extended Basics, and Mainstream, we find that there are some of these trouble spots in each of the plateaus. This month, for example, we'd like to take a closer look at some movements that have grown out of the basic, Cast Off.

JOE: Remember, in a Cast Off you might have a line of four (A) and as the outsides or ends of the line (marked X) hold the pivot, the centers (shown by the arrows) move forward and around them. The distance to be covered is indicated by the call: Cast Off Three-Quarters, One-Half or One-Quarter. Of course, if told to Cast Off Full Around, the dancers would end where they started.

BARBARA: The key to the Cast movement

is that one person in each couple holds the pivot (marked with an X) while the other one does the casting (shown by an arrow and with the distance to be covered indicated by the call). Both persons move together.

JOE: Cast Right and Left are simple to describe. Just start with a pair of dancers standing side by side (B). For a Cast Right the person on the right (marked X) holds the pivot while the one on the left moves forward and around (C). It's just the opposite, of course, with Cast Left. Starting with the same pair of dancers (B), in Cast Left the person on the left will hold the pivot as the person on the right moves forward and around (D).

BARBARA: Cast In works just the reverse of Cast Off. The ends move forward as the centers hold the pivot (E). It's easy to see that if this were called from a rather compact line and with the centers holding the pivot and not moving, the two couples *could have* a head-on collision. When we've done this we've simply adjusted to make the necessary room.

The Dancers

Walkthru

BADGES—WHY WEAR THEM?

HAVE YOU EVER FOUND YOURSELF seeing a familiar face in a market, or a department store, or at a baseball game? Both of you smile, a little hesitantly, not positive if you know each other but feeling you must. You start to walk away, then turn back and speak. After various attempts of trying to relate the face to a point of association, you finally discover that it's through square dancing that you became acquainted. You laugh and say, "If only we could wear our club badges everywhere."

A dancer, out of costume and without a badge on, somehow just doesn't seem the same. In a square, dancers are the friendliest people in the world. We glance across, pick up a name from a badge, introduce ourselves, and the atmosphere is charged with warmth and cordiality.

At some clubs and at some larger square dance events, people are shying away from the habit of wearing a name badge. They say, "But it tears my clothing," or "It's too small to read anyway," or "Who needs it?"

In rebuttal to the first claim, a badge need not tear clothing. By making sure that the pin is straight and smooth, it will go through most material safely. In addition there are a variety of badge holders available which can be used and which clip or snap on instead of pinning.

In answer to the second claim about the size of print, we agree it would be great if all lettering were large enough for everyone to read. But even if it isn't, just the presence of a badge generally will encourage someone to walk over, introduce himself and ask what your name is and where you're from. And again, the chill is off and friendliness is on.

And just "who" does need a badge? We're all quick to admit that personally we enjoy being

recognized but unfortunately not all of us are equally good at remembering names and also putting the correct name to the proper face. Let's put ourself in the other person's shoes (or perhaps position in the square is more apt in this case). If he's feeling the least bit strange, insecure, unknown or hesitant, wouldn't you want to do all you can to make him more comfortable? A good way to start is with a badge. It speaks before we can. It says, "I'm Jim Jones and I'm from the Dosido Club." It's an opening gambit which the other person can respond to.

A badge relieves a person from feeling dumb because he has forgotten your name. He doesn't have to worry; the name's there for him to see. A quick glance and he can walk up and smile and say, "Good to see you tonight, Jim."

And lest we forget, a badge is a great advertisement for our home club. Wear it proudly and well so that others will think to themselves (even if subliminally) "Wow, that must be a fine group. I'd like to dance with them sometime."

Let's not overlook all the possibilities of recognition and assistance that a badge offers.

BANNER RULES

THE QUESTION of how to "steal" or retrieve a banner is one which appears regularly in letters received at The American Square Dance Society. Over the years a variety of rules have appeared in these pages from associations and individual clubs as to the requirements to obtain a club's banner.

A suggestion to any club desiring to embark on this activity is to first check with its local square dance association to see if any area

recommendations have been established. If they do, for harmony it would be well to consider adopting them. If none exist, it might be wise to then ask established clubs in the vicinity to see if they have regulations or suggestions.

If no rules are available to a club then a group might wish to look back at some of the articles which have appeared in these pages before they set out to write a code for themselves. Here are some of the past issues in which banner rules appeared: September 1976, February 1975, March 1970, August 1967, September and December 1964. Don't let the dates concern you: banner rules have not changed over the years.

BADGE OF THE MONTH



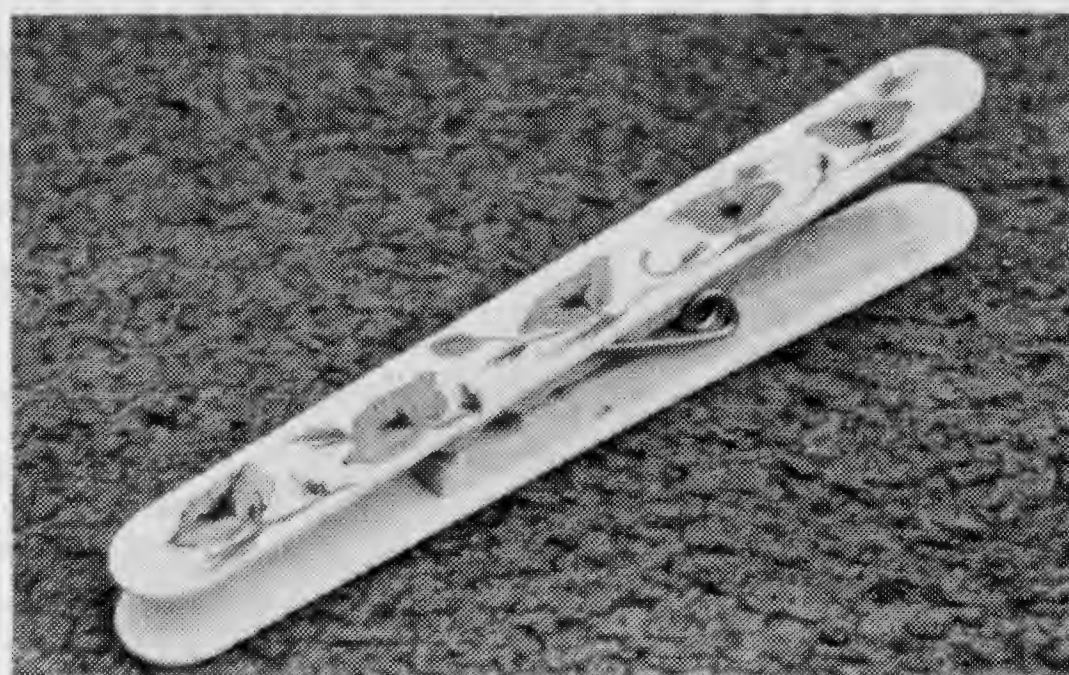
This month television played a part in the name selected for a square dance club. Some years back at the height of the popularity of "Bonanza," everyone knew the Ponderosa, as that was where the show's "family" lived. At that time Roland and Lois Down established a Ponderosa Hall in Scotia, New York, across from the Schenectady County airport and 17 miles from Albany.

They also formed a club, dubbing it Ponderosa Partners. The two dancers on the badge are also the emblem of the hall and are similarly displayed on a handsome banner which hangs in the building.

A Reminder Holder

By Phyllis Howell

WITH SO MANY THINGS to remember this month like when does the new class start?, when was I to bring refreshments for our club dance?, a sketch for a new square dance dress for fall, telephone numbers of the new association



An attractive reminder clip

officers and so on, why not make yourself a handy-dandy reminder clip that's easy to put together and very attractive? In fact, you may find this would make an excellent small gift item to produce in quantity for Christmas stocking stuffers, favors at an Association get-together, or small remembrances from you or your club to guests.

Materials Needed (for one holder)

- 2 tongue depressors
- 1 wooden spring-clamp clothespin
- Glue
- Acrylic paints

Procedure

Paint any design or pattern you desire on one side of one of the tongue depressors. (Our photo shows a floral pattern.) Let dry.

Glue the clothespin flat toward the end of the second tongue depressor. When dry, glue the painted tongue depressor (painted side out) to the other side of the clothespin, positioning it even with the first tongue depressor.

That's all there is to it!

Not only will this hold papers but it can be used to remove toast from the toaster. If used for this purpose, cover it with a protective coating of acrylic varnish.

MINI-FLYERS

CLEO SHORE, PUBLICITY CHAIRMAN for the Steeltown Twirlers of Fontana, California, suggests the idea of Mini-Flyers as being a good way to promote square dance classes and/or invite guests to a club dance.

An 8"x11" piece of paper can be marked off into four equal sections. Using each part as the size for the finished Mini-Flyer, the information can be typed and artwork repeated in each section. Then this master copy can be taken to any fast-print shop where 100 printed copies can be run off very reasonably, usually for well under \$5.00. In our area currently there are quick-print shops which do this work for 2½¢ a page. Afterwards, by cutting the copies into fourths, a club ends up with 400 pocket-sized flyers.

The Steeltown Twirlers find that the gals carry the flyers in their purses and the fellows

in their pockets and they have a ready advertisement to hand out whenever the occasion arises.

Just proves that ideas need not be expensive to be successful!

STEELTOWN TWIRLERS
 Square Dance Club Has A New Beginners
 Class Starting TUESDAY SEPT. 6, 1977 at 7:30 P.M.
 And Again We Are Real Proud To Have
 DON FARNSWORTH Instructing Our Class.

COUPLES ADVISED.
 TEENS (13 Years & up) WELCOME WITH
 PARTICIPATING ADULT.

FIRST CLASS FREE: CLASS OPEN 3 WEEKS.
 THEN, ADULTS \$1.25
 TEENS .75

GOOD ACoustICS
 WOOD FLOOR
 AIR CONDITIONING

OUR CLUB MEMBERS COME
 OUT TO HELP.

FOR MORE INFO:
 PLEASE PHONE
 (714) 875-1820
 OR (714) 627-3723

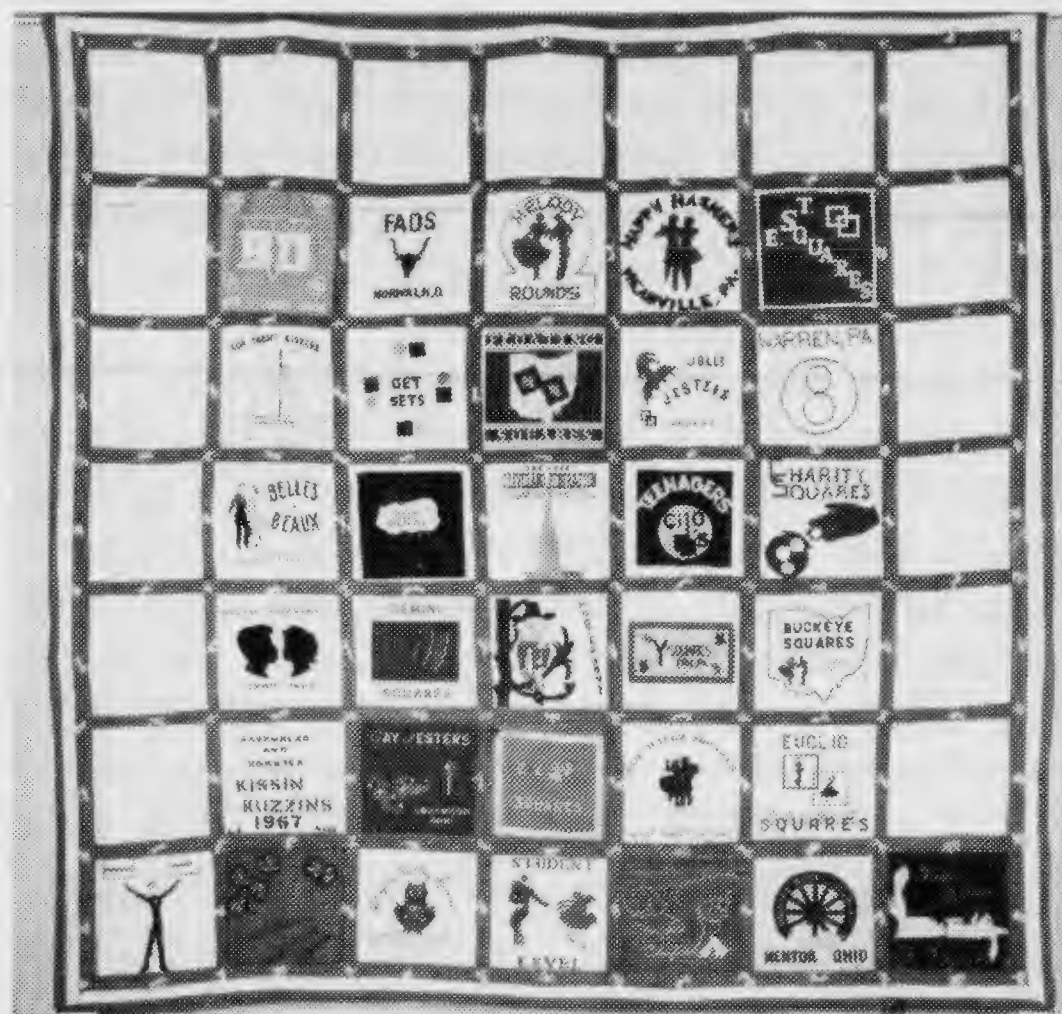
TRY IT, YOU WILL LIKE IT!!!!

SAN BERNARDINO FWY
 AT KAISER STEEL GYM
 FONTANA, CALIF.

AN ASSOCIATION QUILT

IN 1963 the Kissin' Kuzzins Square Dance Club assembled and donated a quilt to the Greater Cleveland Federation of Square and Round Dance Clubs. Each member-club made its own square, 12"x12", and the finished product may be either dry cleaned or washed.

Quilt number one — completed.



Quilt number two — in progress.

Now the area is working towards its second quilt. Since taking the accompanying photograph, seven additional squares have been added. Any club that wishes may hang the quilt at its dance, obtaining it from Corinne Richards, keeper of the quilts.

Whither Goes Round Dancing?

By Joe and Es Turner, Potomac, Maryland

WE SOMETIMES FEEL it necessary to comment on the "pros" and "cons" concerning the influx of International and other ballroom forms into the round dance activity. Invariably we have fostered the carefully considered and graduated introduction of ballroom patterns and techniques into the movement, since this adds versatility, skills and interest.

Yes, we are pro-ballroom insofar as its potential to enhance round dancing. But, we *place the interests of round dancing number one*. Ballroom must play a secondary role on the round dance floor for these two dance forms are as different as apples and oranges. Moreover, an understanding of these differences is important to the future of the round dance movement. We have in the past enumerated some of the differences and a few are here repeated for consideration.

Round dancing uses a "chest-shoulder" lead — International a "waist-pelvic" lead. Round dance basic steps are (toe) ball-of-foot glide in which the heel touches the floor in between steps for balance. International uses a heel lead, rolling up to the toe, and a longer (walking) step. Even on an uncrowded floor this tends to

cause the user to "run up" the back of the conventional round dancer. Round dancing emphasizes closing steps, whereas International dancing calls for many more open and passing steps (also causing the user to crowd up on the traditional round dancer).

Round dancing has a keen awareness of the *musical measure, and matching the pattern thereto*. Conversely, most of the International basics, figures and patterns (usually introduced with right foot lead) span the measures. Round dancing is *social* dancing; International is competitive (and less social). Round dancing is inexpensive and relatively popular. On the other hand International is rather expensive and the least popular of the ballroom rhythms (a poor second to American ballroom, probably due to more complex and competitive technique). *Round dancing has the best terminology and cueing of any form of dance* (with the possible exception of square dancing). International is not nearly as "directional" and the language is often actually mis-directional to a round dance floor.

One can logically inquire as to why we have fostered and extolled the virtues of both American and International ballroom dancing and their extension into round dancing in view of the cited differences. The answer is that both American and International dancing are also beautiful, satisfying forms of dance, worth every bit of time, effort and money one can give to them (and it is sheer enjoyment to know and practice these forms in their *own environment*). Secondly, most of their dance patterns and amalgamations can be readily adapted to round dancing. *Herein lies the hub of the present problem!*

In the past, especially when the American Foxtrot and Latins were introduced into round

ABOUT THE TURNERS

Joe and Es Turner have been leaders in the field of round dancing for over 25 years. They do not travel extensively, preferring to devote their energies to their home program and the operation of three successful round dance institutes held yearly. Round-A-Cade, Dance-A-Cade and Canada-Cade are filled to capacity for each yearly session. These institutes are geared especially to the round dance leaders, and attract teachers and dancers from all parts of the United States and Canada.

dancing, practically every round dance teacher worked long and hard to adapt the language (nomenclature), steps, patterns and technique in such fashion that these would be rhythms readily understood by round dancers and fully fit into our system. Today some round dance teachers, either because they lack the ability to translate or are insecure (in themselves) as round dance teachers, feel they need a "mystical" badge of knowledge (International) for recognition and survival. Others seem to sincerely believe that a more limited round dance movement based upon International basics and techniques is the proper answer and direction for the round dance movement to pursue.

Whatever the case, some teachers are knowingly or unknowingly trying to change round dance basics, philosophy and terminology to the International form while purporting loyalty to round dance basics, nomenclature, techniques and tradition.

It would be more straightforward of these instructors to (1) point out the differences outlined above (and there are many others), and (2) explain their own point of view and goals, leaving the judgments and direction to the body (people) of the round dance movement — for that is where the final decision will be made!

One proposal already mentioned by the International devotees is to (license) grade round dance instructors in the manner of Ballroom Teachers Associations — unthinkable when one realizes that 80% to 90% of our dancers are developed by square dance oriented round dance teams and the intermediate club level teachers, most of whom are very well versed in teaching round dancing but may lack formal (ballroom) training. The last thing we need in round dancing is a formalized "caste" system that serves to degrade the majority of our most productive teachers.



Reatha and Leo Lange, Mountain Home, Id.

ACTIVE PARTICIPANTS in square and round dancing since 1945, Leo and Reatha Lange have taken part in the activity in many locations in the United States and around the world. Square dancing began, for them, in 1945 in Denver, Colorado, where they danced until 1948. At this point the Air Force transferred them to Sacramento, California for another four years of dancing.

1952 to 1955 was spent in Erding, Germany, and it was here that they started their round dance lessons with Nick and Evelyn Carter. In 1955 a move to Mountain Home, Idaho, resulted in the organization of the Sagebrush Shuffler Square and Round Dance Club and they have been members ever since, having served the club in several official capacities.

Having two sons who were interested in learning to dance pointed up the need for children's classes in square and round dancing. The Langes got busy and started classes at the Mountain Home AF Base and the USO. The children ranged in age from 5 to 13 and were divided into age groups. The groups held benefit dances for the Youth Center and Little League ball teams, performed annually for the Elks Rehabilitation Center in Boise and appeared on television.

In 1961 Leo was elected to the Board of Directors of the Intermountain Square and Round Dance Association and held office until being transferred to Mactan Island (Philippines) for one year. While on the island Leo taught square and round dancing to an all-Filipino group and traveled to different islands giving exhibitions. He was presented a plaque of gratitude by the Mayor of Lapu Lapu City for his interest in the community.

A move to Charleston AFB followed their return from Mactan where they continued to dance and teach. They are now in Mountain Home once again and hold beginner and intermediate classes annually. They also cue rounds for square dance clubs and have participated in a number of festivals.

LADIES ON THE SQUARE

OUR READERS



OUR MAIL BAG THIS MONTH contains ideas from two readers. The first deals with square dance attire and the second portrays appropriate attire worn by one of the younger advocates of this hobby.

It's Just One Rule

*By Dick and Carole Manning
Nicoma Park, Oklahoma*

Recently there has been a great deal of discussion on proper attire for a square dance. From the time we learned to dance we were taught all the basic movements, the Ten Commandments of Square Dancing and a few rules on etiquette. It was unheard of for anyone to show up at a dance in anything but a long-sleeve shirt for the men and full square dance dresses for the gals. Perhaps we were having too much fun experiencing the new world of square dancing to think of questioning any of these rules. Now, in the name of progress, we see and hear many dancers protesting our square dance costume.

Over the years we have on occasion appeared in strange places in our square dance attire. When traveling to or from a dance we have stopped for gas, for groceries or for a bite to eat. Every gal knows how strange it feels to push a grocery cart in a full square dance dress (100 yard petticoat and all), and yet on each occasion we've heard the comment, "Oh, you're a square dancer." It is this instant recognition that makes me proud to know that the rest of the world knows I am a square dancer just by the way I am dressed!

As callers and leaders we must accept the responsibility to educate new dancers — and what better way than to set a good example. Since it is vital for our activity to grow, we must continue to cherish our heritage and our Ten Commandments.

There isn't a square dancer today who wouldn't agree that this is the greatest activity

in the world. Our activity encompasses the world and yet we only have Ten Commandments. How is it possible to gather throngs of dancers and not have a single disturbance? We only have Ten Commandments. There are dancers who will ask, "Why can't I wear a short sleeve shirt?" or "Why can't I wear a pants suit to the dance?" It's just one rule they're breaking. What if one dancer didn't like the commandment on alcoholic beverages and indulged in drinking before a dance? What if one dancer didn't like the commandment about unpleasant breath and insisted on loading up on garlic before a dance? It wouldn't be long before our rules and Ten Commandments wouldn't mean much to anyone. Could our activity survive if each dancer took license to break the commandment he or she disliked? After all, it's just one rule.

A Young Designer

Patty Mock, 14 years of age, designed her square dance dress and her mother did the



Patty Mock models the square dance dress she personally designed.

sewing. The skirt is seven gores and is accented with a star design overlay. Five yards of red and white checked fabric and two yards of solid white fabric were needed. Patty is currently a member of the Roos Rounds Sandpipers Square Dance Club in Puerto Rico.

• Chapter forty-six

The Mirror Image Effect

By Bill Peters, San Jose, California

THE SO-CALLED "MIRROR IMAGE EFFECT" is a fundamental choreographic principle that characterizes better than 95% of today's square dance programming. Experienced callers have long been aware that there is an inherent structural symmetry — a very tidy kind of choreographic balance — that describes the way in which most of today's dances have been put together. This very obvious choreographic equilibrium serves also as the underlying premise upon which many important calling skills are based and a student caller who would truly understand the mechanics of such calling techniques as dance construction, figure development and sight calling, must first understand (a) the true nature of symmetric choreography, and (b) how a caller may rely upon its built-in mirror image effect to both construct and expand upon the various routines that he or she may call.

Let's begin at the beginning, i.e., with a squared-up set. First, place an imaginary dot in the exact center of the square and then, starting with any one dancer, draw an equally imaginary straight line so that it extends from that dancer, through the center dot until it meets another dancer. Notice that no matter where you draw this line, it always connects one dancer with his or her choreographic counterpart across the set. Such symmetric counterparts are sometimes called "image dancers" or "mirror opposites." If, for example, the line begins with the No. 1 man, it will lead directly to his image dancer (the No. 3 man); if it begins with the No. 4 lady, it will lead straight to her image dancer (the No. 2 lady); and so on around the square. Note also that mirror opposites are always of the same sex.

Let us now draw, from the outside periphery of the set and through the center dot, a straight line that begins at a point that is *between* any two adjacent dancers. Notice that from such a starting point, each dancer's counterpart is always found in the appropriate mirror image location on the other side of the line and that the line itself always serves to divide the square exactly in half — that is to say, it always separates one group of four adjacent dancers from the other four. Notice too, that no matter where you draw the line, the square itself always remains evenly balanced (symmetric), and that the particular dancer arrangement of one foursome is always duplicated, in the exact same way, by their counterparts on the other side of the line. This is why our imaginary line is frequently compared to a mirror and why the symmetry of the square is often described in terms of its "mirror image."

Five Ways to Identify a Symmetric Formation

Look again at our imaginary squared-up set. Notice that it is possible to measure the symmetric nature of the mirror image in five significant ways:

1. **Numerical Balance:** No matter where you draw the line, you will always find four dancers on one side of the mirror and four dancers on the other.

2. **Sex Balance:** No matter where you draw the line, each separate foursome, thus divided, will always consist of two boys and two girls.

3. **Formation Balance:** No matter where you draw the line, the formation of the dancers on one side of the mirror will always be identical to the formation of the dancers on the other side — which is to say that the physical location and the facing direction of each individual dancer will always correspond, in the exact same way, to the location and facing direction of each dancer's counterpart on the other side of the mirror.

4. **Sequential Balance:** In a squared-up set, the four boys and the four girls are always arranged in a basic 1-2-3-4 numerical sequence. This means that no matter where you draw the line, you will never find both a dancer and his mirror image opposite on the same side of the line. The No. 1 and 3 ladies and the No. 2 and 4 ladies, for example, will always be found on opposite sides of the mirror, and the No. 1 and 3 men and the No. 2 and 4 men will also always be arranged so that they are mirror image opposites.

5. **Partner Balance:** If, after drawing the line, it is possible to associate one particular dancer with one particular partner, their counterparts on the other side of the mirror will always be found to have an equivalent or corresponding partner relationship. In a squared-up set, the No. 1 man is paired with his original partner, the No. 1 lady. This means that his mirror opposite, the No. 3 man, must therefore also be paired with his original partner, the No. 3 lady, and so on.

Now the interesting thing is that these five easily noted conditions of a symmetric formation will be found to exist, not only at the beginning of a squared-up set, but also at the conclusion of any symmetric dance action or group of dance actions that may be called *from* a squared-up set. As long as the commands that are called from the time a set is initially formed do nothing to alter or disturb the symmetry that exists at the very outset of the dance, the five conditions of a symmetric formation, as just described, will continue to exist (a) at the end of each command, (b) at the end of each routine, and (c) at the end of each tip. This, in fact, is what is meant by the term "symmetric choreography."

In symmetric choreography, the effect of every command is to activate not only an individual dancer, but to also activate, in an absolutely identical manner, that dancer's counterpart on the other side of the mirror. This means that for every dance action that a command may generate in one half of the set, there will always be an equal and 100% identical dance action generated in the other half. And whatever changes a command may make upon the location, facing direction, and partner relationships of the dancers on one side of the mirror, will always, in similar fashion, be made to the dancer arrangement that exists on the other side. This is the essential nature of the mirror image phenomenon; it is, indeed, the very thing that makes

symmetric choreography symmetric. And, as every experienced caller knows, it also describes the kind of choreography that callers tend to call most often.

You can easily check this out for yourself. Select, at random, one or more dance routines from any source at your disposal (square dance magazines, caller's note services, published dance collections, tapes, etc.). Now, using square dance dolls or checkers, follow the actions of the routine(s) you have selected — one command at a time — and notice that if you randomly stop the action at any point in the routine and then place the imaginary mirror so that it exactly bisects the square (at any angle through the center dot), you will no doubt find the five previously described conditions of a symmetric formation to exist in almost every case. The odds, in other words, are that no matter where you draw the line, you will find (1) Numerical Balance: four dancers on each side of the mirror; (2) Sex Balance: two boys and two girls on each side of the mirror; (3) Formation Balance: the location, identity and facing direction of each individual dancer will correspond to the location, identity and facing direction of that dancer's counterpart on the other side of the mirror; (4) Sequential Balance: the 1-2-3-4 rotation of both the boys and the girls (measured either clockwise or counterclockwise) will always be evident; mirror image opposites will never be found on the same side of the line; and (5) Partner Balance: the partner relationships, on either side of the line, will always be identical. And if you should, perchance, encounter a dancer arrangement in which all of the above-mentioned conditions are NOT present, you can then be certain that the routine you selected contains at least one command whose effect is unsymmetric (we'll discuss such commands shortly).

Why Is All This So Important?

One very unique characteristic of the mirror image effect is that it typically cuts a caller's job in half. In symmetric choreography, as we have seen, the choreographic actions that occur on one side of the mirror are always exactly duplicated on the other side. If a caller is aware, at any point in a routine, of the location, identity and facing direction of any one dancer in the set, he therefore also knows the location, identity and facing direction of that dancer's counterpart on the other side of the mirror. Similarly, if a caller can identify the partner relationship of any two dancers on one side of the mirror, he can then also rest assured that an absolutely equal partner association will exist on the other side. If, in other words, a caller is able to determine the identity and choreographic disposition of any four dancers in the set, he can then also determine — automatically and without having to visually check it out while he is calling — the identity and choreographic disposition of all eight dancers! A caller who knows that one half of the square will always be a mirror image of the other half can then safely direct all of his attention and concentration to only four dancers — while literally ignoring, at least from a choreographic standpoint, the other four. For sight callers, or for callers who use the "Mental Image Method," this capability can be an enormously valuable trick-of-the-trade. While it is no doubt theoretically possible for a caller to consistently monitor, while he is calling, the actions of all eight dancers, it would be, for most callers, an extremely

difficult task and, because of the mirror image effect, it would also be wholly unnecessary. The fact is that most of the callers who rely on visual techniques usually find it critical to track the actions of only four carefully selected key dancers. This is because they know that in symmetric choreography, keeping tabs on four dancers is really the same as keeping tabs on all eight.

Another favorable — if somewhat less obvious — aspect of the mirror image effect is that it imparts a very subtle sense of choreographic balance to the vast majority of today's square dance programming. There is a kind of well-ordered logic that characterizes the structure of most of the dances we call today, and the totally balanced completeness of their geometric patterns are both choreographically stimulating and intellectually satisfying. They are, in other words, fun to dance, fun to watch, and, for a caller who understands the mirror image *rightness* of symmetric choreography, they are also a whale of a lot of fun to call!

A Word About Unsymmetric Choreography

It is, of course, possible to call commands that are unsymmetric. These, by definition, are commands that do not require an identical action to be taken by mirror image opposites. There are times, in every caller's individual programming discretion, when he may purposely elect to call a command whose choreographic effect is NOT duplicated on both sides of the mirror. The immediate result of such calls is to destroy the mirror image. Instead of perpetuating the intrinsic balance of the square, such commands serve to create a choreographic *imbalance*.

An unsymmetric command will occur whenever a caller decides to designate as actives:

- a) A single dancer
- b) A single couple
- c) One Head dancer and one Side dancer (only)
- d) One Head couple and one Side couple (only)

To demonstrate, let us once again start with a squared-up set and, using our dolls and checkers, note the obvious unsymmetric impact that the following commands have upon the ensuing dancer arrangement; let us, in other words, observe how the end result of each command is to convert a formation (Numerical Balance) and the arrangement is therefore unsymmetric.

(1) Couple One Promenade Half and Stand Behind Couple Three

Notice that there are now several ways to draw the line through the center dot so that there are six dancers on one side of the mirror and only two dancers on the other side. This violates the first condition of a symmetric formation (numerical Balance) and the arrangement is therefore unsymmetric.

(2) Couple One Rollaway a Half Sashay

Notice that it is now possible to draw the line so that there will be three girls and one boy on one side of the line, and three boys and one girl on the other side. This violates the second condition of a symmetric formation (Sex Balance) and this dancer arrangement is therefore also unsymmetric.

(3) Gent One Promenade Half, Squeeze In Between Couple Three

Notice that no matter where you draw the line, the formation (position and facing direction of each dancer) of the foursome on one side of the mirror will, in no case, be the same as the formation of the foursome on the other side. Notice, for example, that there are several ways to place the mirror so that there is a line of three on one side, but NO line of three on the other. This violates the third condition of a symmetric formation (Formation Balance) and this means that this arrangement, too, is unsymmetric.

(4) Couples One and Two do a Right and Left Thru

Notice that no matter where you draw the line, there will always be at least one twosome of the same sex who are numerical opposites. This is an obvious violation of the fourth condition of a symmetric formation (Sequential Balance) and serves as another example of an unsymmetric dancer arrangement.

(5) Lady One Chain to the Right

Notice that it is now no longer possible, no matter where you place the mirror, to achieve partner relationships that will be equal or identical to those existing on the other side of the mirror. This violates the fifth condition of a symmetric formation (Partner Balance) and it means that we are once again dealing with an unsymmetric situation.

Consider too that a caller who chooses to use such unsymmetric commands will generally call them — as we have done in the foregoing examples — as the very first commands to be called from a squared-up set. This is because most callers find that it is both difficult and awkward to specify unsymmetric dance actions *once a routine is underway*. To do so, a caller will generally have to resort to such heavy-handed commands as “Gent No. 1 and the man with you, Trade,” or “Tag the Line and Everybody Face the Caller (Face the Music);” most callers are uncomfortable when giving such unwieldy directions.

This is not meant to imply, however, that unsymmetric calls ought not to be called or that they are not fun to dance. Far from it! For in spite of the fact that unsymmetric commands generally manage to sound a bit cumbersome and contrived, they may also often produce some very interesting dancing. This can be especially important at this particular time in our history when callers everywhere are noting an ever-increasing emphasis on what has lately come to be called “A.P.D.” or “All Position Dancing.”

All of the above notwithstanding, however, the fact remains that callers everywhere have made it a practice to call symmetric routines far more often than they call unsymmetric ones. As we noted in our very first paragraph, it is our guess that better than 95% of today's dances are totally symmetric in nature — a fact that makes the study of symmetric choreography a logical and high-priority subject for every student caller to pursue. Hopefully, this chapter of The Sets In Order American Square Dance Society's Callers' Textbook will help pave the way towards a better understanding of both the mechanics of symmetric choreography and the very real value of its mirror image effect.



Style Lab

EXTEND

THERE ARE SOME MOVEMENTS in today's square dancing that are well named, their titles offering a fitting description of the movement and of what the caller wants the dancers to do. Extend is one of these for it directs the dancers to move from one ocean wave and simply to extend to another. Extend was selected by CALLERLAB as the quarterly movement for January, February and March, 1977.

Starting from a square (1), one method of





setting up for Extend is to have the head couples pass the ocean which simply means that they pass thru (2), and having passed thru, the men turn right (3) to form the ends of a wave while the ladies turn left, resulting in an ocean wave across the center (4). At this point the square is ready to Extend. Those in the center will move directly forward to end in parallel ocean waves (5).

To Extend again, those facing out simply move forward and remain facing out to await

the next call. Those who were facing in step forward or Extend into an ocean wave in the center of the square (6).

A third Extend would have those in the center wave release their holds and move forward (7), ending in a completed double pass thru formation (8).

You may notice a similarity in this and the Tag The Line family, where it's possible to tag a quarter, a half, three-quarters and full (see SQUARE DANCING, November, 1973).

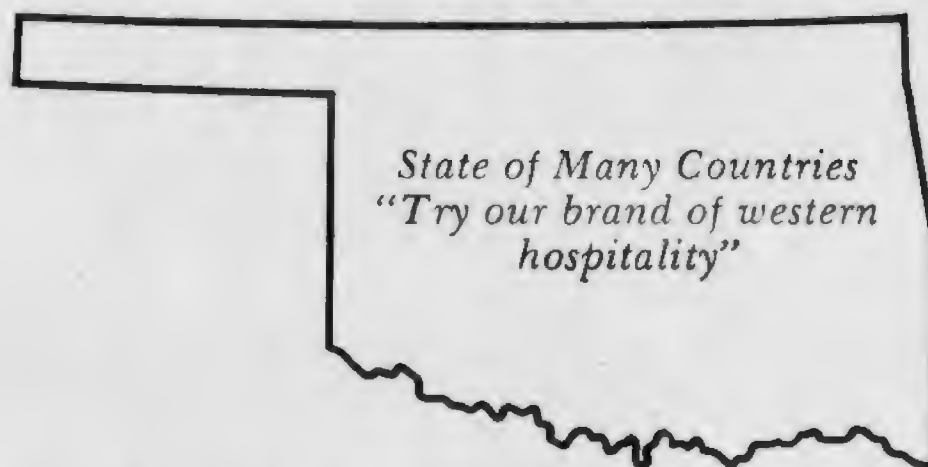


27th NATIONAL SQUARE DANCE CONVENTION®

MYRIAD CONVENTION CENTER

Oklahoma City, Oklahoma

June 22, 23, 24, 1978



ACCORDING TO Pete and Esther Hughes, General Chairmen for the 27th, "Oklahoma is ready for the 1978 National Square Dance Convention." The big one is scheduled for June 22, 23, and 24, and will be held in the Myriad Center in Oklahoma City.

The Myriad, built in 1972 and covering four square blocks in downtown Oklahoma City, has seven halls for dancing, 24 rooms for panels, a 12,000 seat arena for such special events as the fashion show, exhibitions, grand marches and dancing, and an underground parking garage for 1,200 cars.

The Myriad is connected to the two principal hotels, the Sheraton Century-Center and Skirvin Plaza, by the metro concourse, a series of underground air-conditioned, carpeted tunnels and passageways which also connect the Convention Center to many downtown parking and eating areas.

In addition to Oklahoma City's downtown hotels, there are several thousand rooms located on Interstate Highways 35 and 40 within five to ten minutes of the Myriad. Shuttle buses will be provided for anyone who wants to park at the Oklahoma City Fairgrounds, just five minutes from the Convention Center. All recreational vehicles will be parked, with full facilities available, at the Oklahoma City Fairgrounds. To give people the choice of staying with home state friends, each state has been assigned a hotel headquarters, as noted on the back of the registration form.

A special Friday and Saturday night feature will be a regulation rodeo with points counting toward the National Finals. The 10:00 p.m. rodeo with its limited number of seats available, will be produced by Jim Shoulders, all-American rodeo high point man in '55, '56, '57,

and now affiliated with the National rodeo.

A new registration plan adopted by the National Executive Committee will start with the 27th National. Only registrations for the complete Convention will be available at \$6.75 per person in advance or \$8.25 at the door. It is anticipated that this plan will reduce the Saturday congestion which has crowded some Conventions.

Sooner Showcase

People planning to attend the 27th National will have the opportunity to visit many sites of historical interest in Oklahoma. One of this nation's most famous mansions, as well as the well-known statue of the Pioneer Woman, is situated on Highway 35.

The home, known as Marland Mansion, was constructed in 1928 by E. W. Marland. It was Mr. Marland's dream to live in a palace and thus the "Palace on the Prairie" came into being. It is fashioned on the Davanzati Palace located in Florence, Italy, with formal gardens designed to resemble the famous Hampton Court in England and the Palace of Versailles in France. Craftsmen from Europe and America lived at the mansion during its construction, while installing ceilings of Chinese Chippendale and hand cut walnut panels in the formal dining room. This entire house is open to the public Tuesday through Sunday, at a nominal charge.

The statue of the Pioneer Woman is widely known. Given to the state by E. W. Marland, it was the result of a competition that attracted many great sculptors. A small museum at the statue is worthy of a visit to Ponca City.

Additional information, including registration forms, can be obtained by writing the 27th National Square Dance Convention, Box 14586, Oklahoma City, Oklahoma 73114.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Missouri

Silver Dollar City's Fall Square Dance Weekend is scheduled for September 10th and 11th. This affair draws upwards of 2,000 dancers, which features dancing in the City Square. Marshall Flippo is this year's feature caller.

Ohio

All square and round dancers are cordially invited to bring their entire family and enjoy an

High point of the year for the Belles and Buoys of Gulfport, Mississippi, is their Mardi Gras Ball. Joe Dickson and Lil Rodney reigned as King and Queen at this year's affair.



exciting campers' weekend at Hidden Valley Campground, Archbold, on September 2 to 5. A complete program of dancing and workshops is planned. Bill Shipman will be calling the squares and Dave Fleck will be in charge of round dancing.

Virginia

The 10th Annual Spirit of '76 Square Dance Festival will be held at the Yorktown Intermediate School in historic Yorktown on October 14th and 15th. Sponsored by the Square Edges, the festival is coordinated yearly with the traditional observance of Yorktown Day commemorating the decisive American Victory at Yorktown which ended the War of Independence. The staff includes Al Horn, Chuck Donahue, Jim Horton and Gene Chunn, with Dave and Judy Gracett leading the rounds. Revolutionary Period decorations and 18th century costumes will provide a fitting background for the festival.

Florida

The Round Dance Council of Florida is holding its 18th Annual Fall Festival at the Konover Hotel in Miami October 28th, 29th and 30th. Featured round dance leaders will be Rick and Joyce McGlynn, who will conduct a clinic on International samba and rhumba.

The 3rd Annual Square Dance Camp-o-ree of the Florida Association of NSDCA is planned for November 4th, 5th and 6th at the New Florida State Fairgrounds in Tampa. A full



These happy dancers took part in the very first Music City USA Festival ever held in Nashville, Tennessee. They are all looking forward to the second one to be held at the Opryland Hotel in 1978.

ROUND THE WORLD of SQUARE DANCING

weekend of activities is being offered and squares and rounds will be by Florida NSCCA callers. All square dance campers are invited; you need not be a NSDCA member. For information contact Dick and Annette Secor, 364 Morgan Drive, Rte. 6, New Port Richey 33552.

Indiana

Square dancing is fun! If you don't believe it just ask Florence and Ikey Williams of Indianapolis. They had decided to try to attend 200 dances during 1976 to celebrate America's 200th birthday. As a result, they managed to make it 241, all duly recorded and kept in a book so they could keep track of the number and also prove their claim. Surely that must be some kind of record. Dances included club dances, special IDA area and state affairs, workshops, classes (working as angels), and the State Fair program. Our congratulations to Florence and Ikey for their support and dedication to square dancing and perhaps we'll see their achievement recorded in the Guinness Book of Records.



Florence and Ikey Williams of Indianapolis, Indiana.

Plans are shaping up for the Tri-State Festival to be held September 24th at the Memorial Coliseum in Fort Wayne. Dick Bayer and Charlie and Marge Carter will head the program of square and round dancing with the assistance of other callers and round dance leaders from the Tri-State area. Registration Chairmen are Kevin and Carolyn Tripp, 750 Main Street, New Haven, Indiana 46774.

Square dancers proved once again what big hearts they have when the Wrong Way Squares of Hebron sponsored a benefit dance for the Bob Hyndman family. Although every dancer did not register his attendance, some 325 persons did, representing 33 clubs from Northern Illinois and Indiana. Everyone worked hard to make the affair a success and \$1,620.00 was presented to Bob Hyndman by callers Joe and Marty Braun and Mr. and Mrs. Clarence Eifling.

Colorado

South East Area Square Dance Council will hold their 20th Annual Jamboree on August 27th at the Community Center in Beulah. Beulah is a small community in the mountains and is not too well known, but it is located 25 miles west of Pueblo.



(left to right) Auctioneer Ben Coleman with "lucky" bidders John Bernstein and Bill Dickson.

"Dance So a Child Can Walk" was the theme for the Rockaseens 5th Annual Crippled Children's Benefit Dance at the El Jebel Shrine Temple in Denver last April. Club caller Noble Ben Coleman and featured caller Dean Salveson called the squares while Herb Egender hosted the round dance party. Many individuals and clubs pledged and donated monies to the Crippled Children's Hospital but the highlight of the festivities was when Ben Coleman auctioned off Dean Salveson's record of "Louisiana Man." Bidding was vigorous and reached \$150.00, at which point Noble John Bernstein and Bill Dickson agreed to donate \$100.00 each, return the record to Dean, and continue with the dance. With the success of events such as this, we defy anyone to say square dancers are not the most wonderful people in the world.

California

Circle O's of Palm Springs held their annual Tram Dance in June. Osa Mathews called for the 150 dancers who attended. As usual every-

one had a wonderful time, especially enjoying the steak dinner. Osa donates her time for this dance so the dancers from the local area and those from long distances can come and enjoy themselves.

Mexico

The Lake Chapala Belles and Beaux square dancers celebrated their 3rd anniversary, joining with Jim and Connie Guiffre and their "San Jose Del Tajo Twirlers" of Guadalajara, Mexico's oldest active square dance club, in a square dance exhibition for some 200 members of the American Society of Jalisco at the Posada Del Sol Hotel in Guadalajara on May 15th. A third beginners' class was graduated in the spring, adding two squares of dancers to the activity.

Louisiana

Tammany Twirlers are waiting to welcome square dancers to the 15th Annual Winter Wonderland Festival November 11th and 12th at the Municipal Auditorium in Slidell. Callers will be Lee Swain and Wade Driver.

Germany

Neither sleet, nor snow, nor rain could dampen the super happenings at the Chiemsee Lake Hotel during this year's Easter holidays. The hotel, located in the Bavarian Alps of southern Germany, was the site of the 19th Annual European Round and Square Dance College. The staff, headed by Bob McVey and assisted by brother Bill from Atlanta, kept the 30-plus squares busy the entire week. At the end of the week this year's happy participants reluctantly returned to their homes in other

parts of Germany, Holland, Belgium, Italy and the United States, exhausted but vowing to return next year.

England

The New Forest Square Dance Club in Christchurch is flourishing under the guidance of caller Johnny Hayes. The group held its



Johnny and Renee Hayes.

fourth anniversary dance and graduated a class of new dancers in the spring. A strong friendship has sprung up with the members of the sister club, Cathedral Squares, of Christchurch, New Zealand. Both clubs hope to meet in Canada in 1978 at the Edmonton Convention.

The West Country is a very beautiful part of
(Please turn to page 94)

Both young and old participated in the doings at the 9th Annual European Round and Square Dance College at Lake Chiemsee, Germany, last spring.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

September 1977

UPDATING MEMORY PATTERNS

By Marshall Flippo

IN PUTTING TOGETHER an evening's program, I use a lot of equivalent and zero figures, combined with a variety of different memory patterns that I've done through the years and which I've been able to change to new choreography as it comes out.

Basically I'll call up to a certain point using the memory pattern; then I'll use some equivalents and zeros, keeping in mind that I want to get them back to that same place where they were in the memory figure; then I will finish it up — either the same as it ended years before or with some of the newer movements that are currently popular.

One particular memory pattern that I've been using for years is:

Head ladies chain across
Same ladies chain to the right
Heads square thru four hands around
Heads square thru with the outside two
Four hands around
Bend the line
Right and left thru, cross trail back
Allemande left

An example of how you can change the entire feeling of the dance is by adding a swing thru, spin the top and pass thru, which is really equivalent to a square thru:

Head ladies chain, chain to the right
Heads swing thru, spin the top
Pass thru, swing thru, spin the top
Pass thru, bend the line

At this point the dancers are back in lines of four with their partners in sequence (1P2P) ready to finish the dance as before with:

Right and left thru, cross trail back
Allemande left

Or, instead of ending the figure, continue on from the lines of four (1P2P) with:

Curlique, coordinate, bend the line
Right and left thru, slide thru
Swing thru, girls circulate
Boys trade, boys run, bend the line

Now simply end the figure as before, or use this slightly different ending:

Right and left thru, slide thru
Right and left thru, roll away half sashay
You turn back, allemande left

If you are calling to the same group all the time, you can change these things around with the new stuff that is coming out or the different equivalents that will get you back to the same place that you want to be in your memory figure.

Another example of a memory figure is:
Heads pass thru, around one make a line of four
Pass thru, ends cross fold, star thru
Square thru three quarters around
Bend the line, pass thru, girls cross fold
Star thru, bend the line
Pass thru, boys cross fold
Star thru, bend the line
Slide thru (or star thru), allemande left

This is the old memory figure. I might change it in this way:

Heads pass thru, around one to a line of four
Pass thru, ends cross fold, star thru
Square thru three quarters around
Bend the line, pass thru girls cross fold
Star thru, bend the line

(Now add in a zero figure, such as)

Right and left thru, slide thru
Swing thru, spin the top
Right and left thru, pass thru
Bend the line, pass thru, partner trade
Square thru three quarters around
Bend the line

(At this point use this from the original figure)
Pass thru, boys cross fold, star thru

(continued on next page)

(And continue on with this)

Substitute back over two

Bend the line, pass thru, partner trade

Slide thru, swing thru, spin the top

Pass thru, bend the line

Right and left thru

Square thru three quarters

Bend the line

(And end the figure in this way)

Slide thru, allemande left

Or use this ending:

Slide thru, swing thru, box the gnat

Right and left thru

Do sa do and make a wave

Girls cross fold, allemande left

Part of the dance has the same feel for the dancer, but much of it has been changed from the original memory figure by adding several zeros and a different ending.

Another short break in its simplest form that I continue to use:

Heads cross trail thru

Around one make a line of four

Centers do sa do

Outsides left square thru around the outside four hands

Centers box the gnat, square thru three quarters

Allemande left

Using this same basic pattern, change it as follows:

Heads cross trail thru

Around one make a line of four

At this point add in the following zero:

Pass thru, wheel and deal, double pass thru

Centers in, cast off three quarters

Pass thru, wheel and deal, double pass thru

Centers in, cast off three quarters

Pass thru, wheel and deal, double pass thru

Centers in, cast off three quarters

Continue on with this zero:

Lines of four pass thru, wheel and deal

Double pass thru, centers in, cast off three quarters

Pass thru, wheel and deal

Double pass thru, centers in, cast off three quarters

Boys square three three quarters around

Girls pass thru, boys centers in, cast off three quarters

Boys square thru three quarters around

Girls pass thru, centers in, cast off three quarters

Pass thru, wheel and deal, double pass thru

Centers in, cast off three quarters.

ABOUT THE "FLIP"

Dancers for years have been delighted with the comfortable, free flow of Marshall Flippo's choreography. Callers have envied and attempted to imitate his programming but the fact is — most of what Flippo does "just comes naturally." We sat down with him recently, turned on the tape recorder and just let him talk. The results you see here. Perhaps it doesn't do complete justice to his style of dance arranging but it is loaded with ideas which we hope you will find helpful.—Editor

Now end the figure by using the following:

Centers do sa do, outside four left square thru

Centers box the gnat

Square thru three quarters

Allemande left

Note that in the above example you can use any one of the zeros in any order you wish, just as long as you bring them back to that same point and then add on the ending.

Here is another dance that can be added to by using several equivalents and zeros:

Heads square thru four hands, slide thru

Pass thru, partner trade

Right and left thru, two ladies chain

Or use the following equivalent to get the dancers to this same position:

Heads swing thru

Spin the top, pass thru

Star thru, two ladies chain

Then continue on with:

Send 'em back dixie style to an ocean wave

Left swing thru, boys circulate twice

Girls trade, circulate once, left swing thru

Girls circulate twice, boys trade

Boys circulate once

At this point simply allemande left or continue on with:

Left cast off three quarters 'round

Centers trade, same sex trade

Centers trade, left cast off three quarters

Girls trade, left swing thru

Allemande left

SPECIAL WORKSHOP EDITORS

Jack Lasry Workshop Editor

Joy Cramlet Round Dances

Ken Kernan Ammunition

Another figure or pattern that I use frequently is:

Heads half square thru
Circle four and make a line
Pass thru, wheel and deal
Boys diagonally dixie chain (Since dixie chain is not too popular anymore, simply use boys diagonally double pass thru)
Boys turn left, go single file and keep walking
Girls diagonally dixie style to an ocean wave
Girls step thru, allemande left
Heads half square thru
(Add in this short zero)
Swing thru the outside two
Boys run, wheel and deal
(Also this zero)
Curlique, scoot back
Boys run, star thru
Right and left thru
(And another zero)
Swing thru, boys run
Ferris wheel, pass thru
(Again a zero)
Swing thru, spin the top
Slide thru
(Now have them)
Circle four and make a line

And then if you wish, add in this longer zero pattern:

Pass thru, wheel and deal
Centers turn thru, left turn thru the outside two
Turn thru again, centers in
Cast off three quarters, pass thru
Wheel and deal, centers turn thru
Left turn thru the outside two
Turn thru again, centers in
Cast off three quarters, pass thru
Wheel and deal and everybody turn back
Centers in, cast off three quarters

At this point you are back in lines of four ready to finish the memory segment with:

Pass thru, wheel and deal
Boys diagonally pass thru
All turn left, go single file and keep walking
Girls diagonally dixie style to an ocean wave
Girls step thru, allemande left

Here's a figure I frequently use which, in its simplest form, looks like this:

Heads half square thru
Half square thru the outside two
Bend the line
Square thru four hands, right to your partner
Pull her by and allemande left

By adding in an equivalent to a half square thru and some zeros in several places, we have an entirely different dance, as the following example shows:

Heads star thru, pass thru
(Equivalent to a half square thru)
Curlique, walk and dodge, partner trade
Right and left thru and a flutter wheel
Square thru three quarters
(Equivalent to a half square thru)
Bend the line
(Now add in this:)
Right and left thru
Square thru three quarters
Bend the line, right and left thru
(Follow it with this short zero)
Slide thru, swing thru, spin the top
(Then add in the following)
Pass thru, bend the line
Right and left thru, slide thru
Curlique, walk and dodge
Partner trade and right and left thru
Flutter wheel

This puts you back into that spot where you can finish the figure with:

Square thru four hands
Right to your partner, pull her by and
Allemande left

SINGING CALL

BIG CITY

By C.O. Guest, Mesquite, Texas

Record: Kalox #1206, Flip Instrumental with C.O. Guest

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain three quarters

Turn the girl and circle left

You rollaway and then you circle

Left allemande corner weave the ring

And I'm walkin' your streets big city

Do sa do and promenade

I'm gonna' love you big city

If you bring my baby back to me

FIGURE:

Heads promenade go three quarters 'round the ring

Sides do sa do go full around

Pass thru and circle to a line now

Slide thru and do the eight chain five

Oh I'm walkin' your streets big city

Allemande the corner walk by one

Promenade the next

I'm gonna love you big city

If you bring my baby back to me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

MY LITTLE CORNER OF THE WORLD — Belco 271

Choreographers: Norb and Rose Trautman

Comment: An active two-step with nice melodic music. One band of the record has cues.

INTRODUCTION

1-4 **M face WALL in BUTTERFLY Wait; Wait; Side, Close, Apart, —; Side, Close, Together, —;**

PART A

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, —; Turn In, 2 face RLOD in LEFT-OPEN, Fwd, —;**

5-8 **Bk Up Two-Step; Bk Up Two-Step; Bk, Close, Fwd, —; Side, Close, Thru to face WALL in CLOSED, —;**

9-12 **Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru to BUTTERFLY, —;**

13-16 **Face to Face Two-Step; Bk to Bk Two-Step end in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd to face WALL in CLOSED, —;**

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —;**

5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED, —; Turn Two-Step; Turn Two-Step;**

9-12 Repeat action meas 9-12 Part A:

13-16 **Side, Behind, Side, Front; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-2 **(Twirl) Walk, —, 2—, —; Step Apart, —, Change hands Point, —.**

TUXEDO JUNCTION — Belco 271

Choreographers: Bill and Virginia Tracy

Comment: A fun two-step, good music and cues on the second band of the record.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN face LOD, —, Touch, —;**

DANCE

1-4 **Run, 2, 3, Knee; Side, Behind, Side, Touch; Run, 2, 3, Knee; Side, Behind, Side, Touch;**

(Please turn to page 73)

introducing your new handbook



The Illustrated EXTENDED and MAINSTREAM BASIC MOVEMENTS of Square Dancing

Here are all the Basics in the CALLERLAB Extended and Mainstream Programs listed in the proven American Square Dance Society's suggested order of teaching. The perfect companion to the Illustrated Basic Movements of Square Dancing Handbook

(June, 1977)

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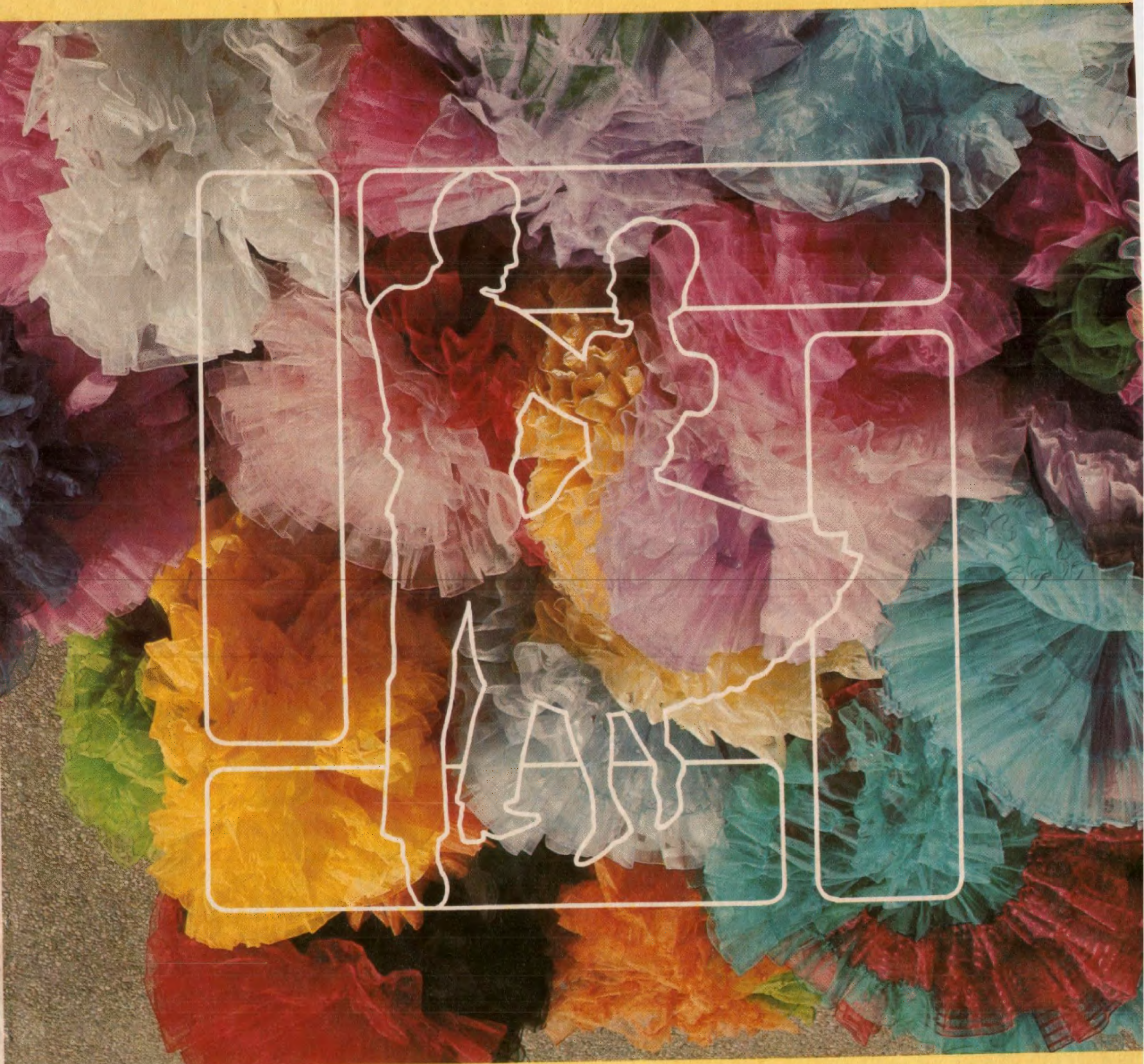
AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard, Los Angeles, California 90048



The illustrated **EXTENDED** and **MAINSTREAM**

Basic Movements of **SQUARE DANCING**



Reprinted from

SQUARE DANCING

Official Publication
of the Sets in Order

AMERICAN SQUARE DANCE SOCIETY

HANDBOOK SERIES



The Basic Movements of Square Dancing

The Extended and Mainstream Basics as adopted by CALLERLAB. This Handbook is prepared by the editors of SQUARE DANCING magazine, official publication of The American Square Dance Society.

WELCOME TO THE SECOND PLATEAU in the field of contemporary square dancing. The person who has completed a square dance course covering the Basic Program of Square Dancing (see the list below) is ready now to move forward if he wishes and, building upon what he has already learned, expand his square dancing horizons even farther.

The terms in this Handbook comprise the Extended and Mainstream Basics programs of American square dancing as specified by the members of CALLERLAB — The International Association of Square Dance Callers, and are presented, for the most part, in the order in which a caller might teach them to his class. The definitions of each of the movements are the same as those which make up the Caller/Teacher Manual for these programs. Following each definition are some **STYLING TIPS** that

are designed to help you become a better dancer.

The second plateau which makes up the first portion of this Handbook is referred to as the Extended Basics. The list of movements in this program is shown in the box at the top of the next page. We list these basics in a workable suggested order of presentation; however, it is not important in which order the basics in this particular block are taught — your caller may have a preferential order of teaching of his own. And, because of this, you'll find in the back of this Handbook an alphabetical index that will help you locate any of the movements within this plateau.

The concept of the basic plateaus of square dancing as set up by CALLERLAB — The International Association of Square Dance Callers, is that a dancer will learn all the basics

The BASIC Program in Its Suggested Order of Teaching

The Basic Plateau or foundation movements of square dancing appear in a separate Handbook.* Here is a list of these movements as they appear.

- | | | |
|---------------------------|-----------------------------|-----------------------------|
| (1) Circle Left and Right | (18) Star/Right Hand, | (33) Wheel Around |
| (2) Forward and Back | Left Hand | (34) Box the Gnat |
| (3) Do Sa Do | (19) Star Promenade | (35) Single File Turn Back |
| (4) Swing | (20) Inside Out, Outside In | (36) Allemande Thar Star |
| (5) Promenade — Full, 1/2 | (21) Couples Lead Right | (37) Shoot that Star |
| (6) Single File Promenade | (22) Circle to a Line | (38) Rollaway Half Sashay |
| (7) Split the Ring — | (23) All Around Left | (39) Alamo Style |
| One Couple | Hand Lady | (40) Balance |
| (8) Grand Right and Left | (24) See Saw Your Taw | (41) Square Thru |
| (9) Arm Turns | (25) Pass Thru | (42) Wrong Way Promenade |
| (10) Couple(s) Separate/ | (26) U Turn Back | (43) Star Thru |
| Divide | (27) Separate/Go | (44) Couple Backtrack |
| (11) Allemande Left | Around One, Two | (45) Three-quarter Chain |
| (12) Bend the Line | (28) Around One, | (46) Promenade 3/4 |
| (13) Courtesy Turn | Two to a Line | (47) Swat the Flea |
| (14) Two Ladies Chain | (29) Grand Square | (48) Left Square Thru |
| (15) Do Paso | (30) California Twirl | (49) Slip the Clutch |
| (16) Right and Left Thru | (31) Dive Thru | (50) Ladies In, Men Sashay |
| (17) Four Ladies Chain | (32) Cross Trail Thru | (51) Half Sashay (standard) |
| | | (52) Wrong Way Thar |

*The Illustrated Basic Movements of Square Dancing, 30¢ per copy post-paid, published by The Sets in Order American Square Dance Society.

HOW TO USE THIS HANDBOOK — This reference book is designed to augment the teaching of your caller. As you move along you might find that underlining parts of the following definitions may prove helpful. They can sometimes serve as a reminder of a particular “trouble spot” you would like to have your caller/teacher clear up for you. Take this Handbook with you when you visit other dances; it will serve to refresh your memory on some of the basics which may not yet be completely familiar to you.

Your Extended Basic Movements Check List

For the person who has learned his basics and is ready to move on into the next plateau of square dancing, this check list will come in handy. Simply put an “X” in the box the first time the movement is taught and then fill the box in solid when you have thoroughly learned the basic. NOTE: The check list for the Mainstream Basics will be found following Single File Circulate (77).

- | | |
|---|---|
| <input type="checkbox"/> 53. Turn Thru | <input type="checkbox"/> 65. Trade by |
| <input type="checkbox"/> 54. Eight Chain Thru | <input type="checkbox"/> 66. Zoom |
| <input type="checkbox"/> 55. Ocean Wave/Balance | <input type="checkbox"/> 67. Couples Trade |
| <input type="checkbox"/> 56. Swing Thru | <input type="checkbox"/> 68. Wheel and Deal |
| <input type="checkbox"/> 57. Flutter Wheel | <input type="checkbox"/> 69. Double Pass Thru |
| <input type="checkbox"/> 58. Sweep a Quarter | <input type="checkbox"/> 70. Couples Circulate |
| <input type="checkbox"/> 59. Veer Left/Right | <input type="checkbox"/> 71. Alamo Style Swing Thru |
| <input type="checkbox"/> 60. Run | <input type="checkbox"/> 72. Box Circulate |
| <input type="checkbox"/> 61. Trade | <input type="checkbox"/> 73. Split Circulate |
| <input type="checkbox"/> 62. Circulate | <input type="checkbox"/> 74. Reverse Flutter Wheel |
| <input type="checkbox"/> 63. Pass to the Center | <input type="checkbox"/> 75. Left Swing Thru |
| <input type="checkbox"/> 64. Spin the Top | <input type="checkbox"/> 76. Cross Run |
| | <input type="checkbox"/> 77. Single File Circulate |

within one plateau before moving on to the next. In other words, once you have learned all the movements in the Basic Program, you are ready to move ahead with the Extended Basics. Then, after you have mastered the Extended plateau you are ready to move into the Mainstream block which is described in the last section of this handbook.

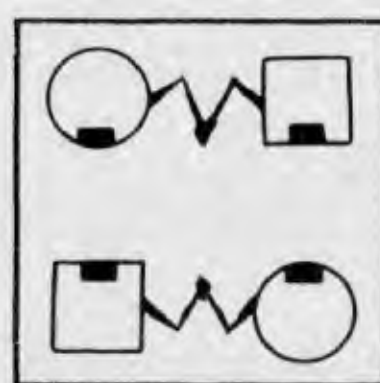
Don't expect to be able to become a square dancer just with the aid of this Handbook alone. Square dancing can only be learned through involvement — *by actually getting out there and dancing!* This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of terms, when used along with your class participation, should make the learning period a great deal less complicated.

A special “thank you” once again to Johnny LeClair and Jon Jones, Chairmen of the CALLERLAB Mainstream Basic Committee and their committee members for the research that went into developing these basic lists.

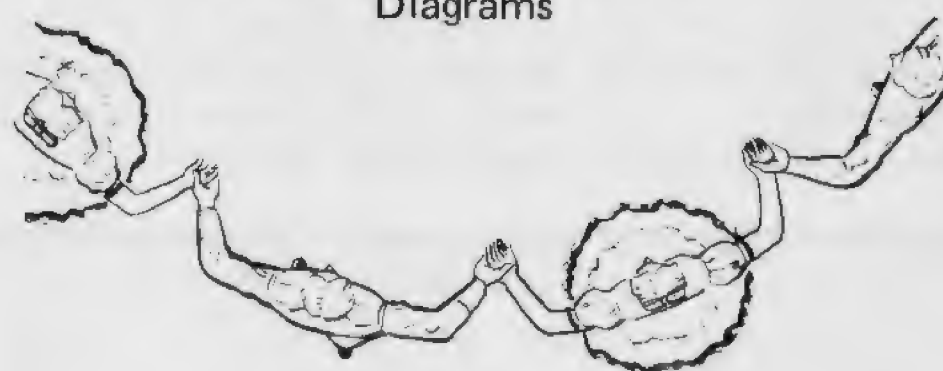
An Extra Dimension

To make the descriptions of the basics and the styling notes even more understandable, we have included almost 200 illustrations. These

are photographs taken by our own photographer, plus diagrams and illustrations prepared by our artists. The combination of these three forms should prove to be helpful.



Diagrams



Artist's Drawings

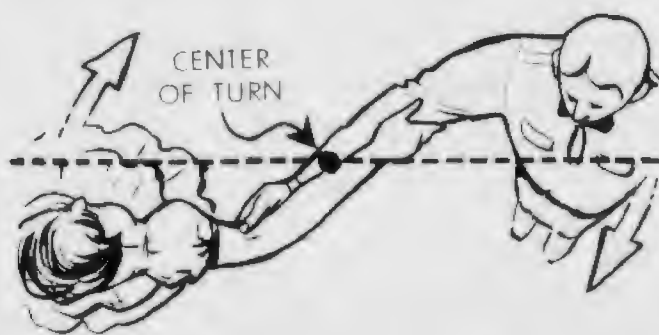
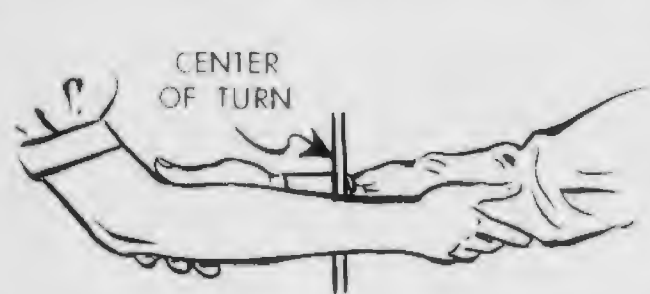
The Extended Basics Program of AMERICAN SQUARE DANCING

(53) TURN THRU: Start with two facing dancers. Each takes the right forearm of the other and moving clockwise they turn 180°. Having exchanged places they move directly forward passing right shoulders, releasing arm-holds and ending back to back with that person they formerly faced.

STYLING: Remember the principle of an arm turn. It should be a comfortable movement with the hand on the inside of the arm of the person with whom you are going around, hand flat against the forearm of that person, past the wrist but not past the elbow joint. The elbow is bent at about a 45° angle. The center of the turn will be at the joined arms, so that each dancer moves equally around the other when turning. As the half turn is completed and as you pull by each other, release the armhold simultaneously so that the forward motion is not arrested by retaining the grip too long. **NOTE:** A Left Turn Thru starts with a left forearm turn and pull by in the same manner as a Turn Thru. **COUNT:** The arm turn will take

approximately 4 steps, when blended with the pull by it will take 6. When blended with a previous movement the total may appear to be only 4 steps.

(54) EIGHT CHAIN THRU: Four couples are lined up across the square, two are on the outside facing in while the two on the inside are back to back, each one facing an outside couple. Couples in the center do a right and left thru movement by giving a right to the one they face on the outside, moving by and giving a left to their partner for a courtesy turn to face the set. The ones starting on the outside having given a right to the first, walk straight ahead, left to the next and walk by, give a right to the couple on the outside for a right and left thru movement. This action is continued for approximately 21 steps or until all couples, working simultaneously, have taken eight hands and finish at their starting point.



TURN THRU — as in all arm turns, the forearm turn should be a comfortable movement. The arms are held past the wrist, but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms so, while turning, each dancer is moving equally around the other.





EIGHT CHAIN THRU — it isn't a "flattened-out" grand right and left.

STYLING: *It is well to remember that the "pull by" is not a "jerk" and is simply a help each person extends to the other as he moves past. Your caller may show you some easy ways to do an equivalent to the courtesy turn portion of this movement. It is important that a courtesy turn or an equivalent type of movement be used here to avoid taking on the appearance of a grand right and left. COUNT:* From a standing position it will require 21 steps. It can be done by utilizing fewer steps but for comfortable styling the movement should not be rushed.

(55) OCEAN WAVE: A lineup of three or more dancers holding adjacent hands and with each dancer facing in an alternating direction.

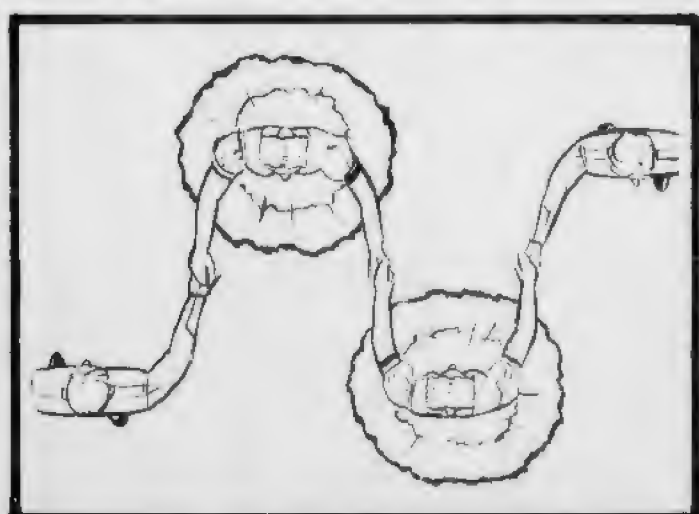
STYLING: *By using the hands up, palm to palm with the person or persons beside you, this setup can be most comfortable. Note that an Ocean Wave formation is not a line and dancers will be slightly offset.*

(COMPANION MOVEMENT) OCEAN WAVE BALANCE: In an Ocean Wave formation, rock forward and then rock back (as indicated by the call).

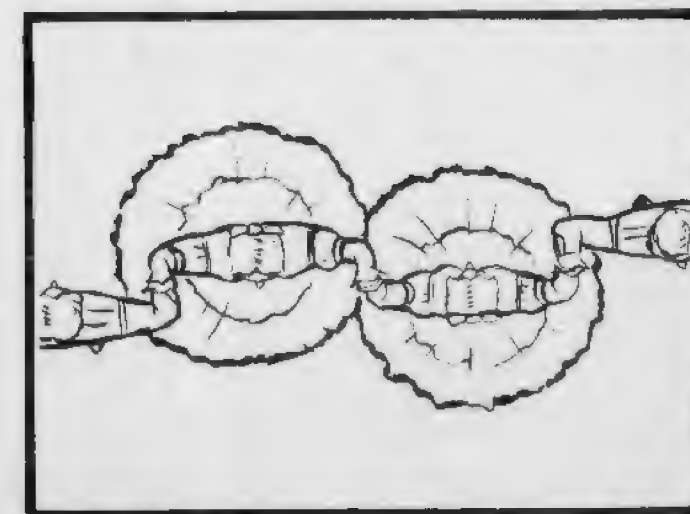
STYLING: *The balance motion is light, never heavy. The hands, held up, serve as springs. You should be approximately eight inches away from the dancers standing on either side. The balance forward will bring you almost side by side with the adjacent dancer or dancers. If the forward motion is too uncomfortable, you are moving too far forward. On the balance back the distance should still be close enough so that you are able to stand straight — not bent over. COUNT:* One balance forward and a balance back will total 4 counts. By going forward, step/step; back, step/step you will be taking six light steps in four beats.

(56) SWING THRU: From any right-hand ocean wave formation of alternately facing dancers, those holding right adjacent hands will turn halfway by the right (180°) and then those who can will turn halfway by the left hand (180°). Swing Thru can also be done from two facing couples. The dancers simply step forward as though going momentarily into an ocean wave formation and without stopping turn by the right halfway and then by the left halfway. If a Double Swing Thru is called it simply requires that the movement is done twice with no

OCEAN WAVE



and **OCEAN WAVE BALANCE**





SWING THRU

stop or hesitation in the middle. **NOTE:** In an ocean wave formation of four alternately facing dancers where the ends are holding left hands with the person adjacent to them, the call Left Swing Thru (75) is used so that the traffic pattern of "ends turn first, centers turn next" is adhered to.

STYLING: *This is intended to be a very flowing and satisfying movement. It should move effortlessly from one turn to the other so that you are in a sense "weaving" along the line. As you will discover when you reach basic (71), a Swing Thru can also be done from an*

Alamo style formation. COUNT: For comfortable completion it will take 6 steps.

(57) FLUTTER WHEEL: Starts with two facing couples. The ladies (or right hand persons) go into the center and do a turn thru, turning by the right forearm. As they move adjacent to their opposite person (the man or person originally on the left of the two couples), they reach with their free hand and, taking the right of the opposite, continue on around to the ladies' starting positions. The ladies release right forearms and end facing the other couple.

FLUTTER WHEEL — as a non-stop action blends well with **SWEEP A QUARTER**.





VEER LEFT and VEER RIGHT

STYLING: *Those doing the turn thru (53) in the center should remember the principle of the arm turn. The "inactive" persons (the ones on the left) must anticipate the approach of the opposite dancer and step beside that person taking the left hand of that dancer and crossing the square to face in toward the center. Hesitation on the part of the person originally on the left can result in a grabbing motion or a slowdown of the movement of the other dancers. When done properly this is a very smooth, flowing movement. COUNT: A total of 8 should be allowed for the complete movement for comfortable dancing.*

more than the other, it will result in a strain on the arm and wrist and will restrict the movement of the other person. COUNT: Since the movement is only a one-quarter circle and is never done from a static position, most dancers accomplish it in 4 steps.

(59) VEER LEFT/RIGHT: Two facing couples move to the left (or right) and slightly forward to end in a two-faced line.

STYLING: *This is one of those movements where everyone should move. For instance, in the call "heads lead right and veer left" the sides must also veer to the left or the resulting two-faced line will be offset. COUNT: Used as a follow-up call, the movement can be completed in about 2 counts.*

(58) SWEEP A QUARTER: Facing couples with inside hands joined with partner will continue a 90° circling movement either right or left depending upon previous body flow direction.

STYLING: *Remember that this is a circling movement so a slight bend of the arms is all that is necessary. If one person bends the arm*

(60) RUN (Boys, Girls): The call indicates that the person(s) directed will move around the person next to him in



Ends (girls) RUN; Centers (boys) RUN.

an 180° arc. He will end facing in the opposite direction to his original starting position. **(Centers Run):** In a setup of four dancers in an ocean wave formation, Centers Run will indicate that the center two will walk around the nearest end person to finish facing in the same direction as the end person is facing, thus becoming the new end of a two-faced line. While the center person is walking around, the person on the end will side-step toward the center to fill the resulting gap. **(Ends Run):** From the same ocean wave formation, those on the end will walk around the centers to finish facing in the direction the centers face and to form a two-faced line. During the action the centers will side-step away from the middle to allow room for the dancers to fit in between. These movements can be done from other formations, including an eight dancer "thar" position. The Run action will always be to the right unless Run "left" is called.

STYLING: Starting from an ocean wave with hands up, this movement is best culminated with the hands adjacent. That is, arms down, bent at the elbow and hands held forward at this point about waist high. With the

man's palm up, the lady's palm down, the weight of the man's right thumb rests gently on the lady's hand and serves to direct (firmly but not roughly) whatever movement may come next. **COUNT:** This can be done comfortably in 4 steps.

(61) TRADE: From an ocean wave formation or any line made up of dancers facing in any direction, those designated by the call (**Boys, Girls, Ends, Centers, Heads, Sides**) will trade places in the same line by walking forward and around in a half circle, passing right shoulders, to end facing in the opposite direction and taking the spot of the person with whom they are trading. **(Partners Trade):** Achieved by having the man and the lady exchange places.

STYLING: When trading with the person adjacent to you, if you are facing in opposite directions, it will be natural and comfortable to retain existing handholds (hands up, elbows down) while the 180° turn is in motion. If the Trade is "down the line" remember to pass right shoulder to right shoulder when exchanging places. **COUNT:** From a static standing position it requires 4 steps. Since it is most frequently sandwiched in between other flowing movements, it may take fewer.

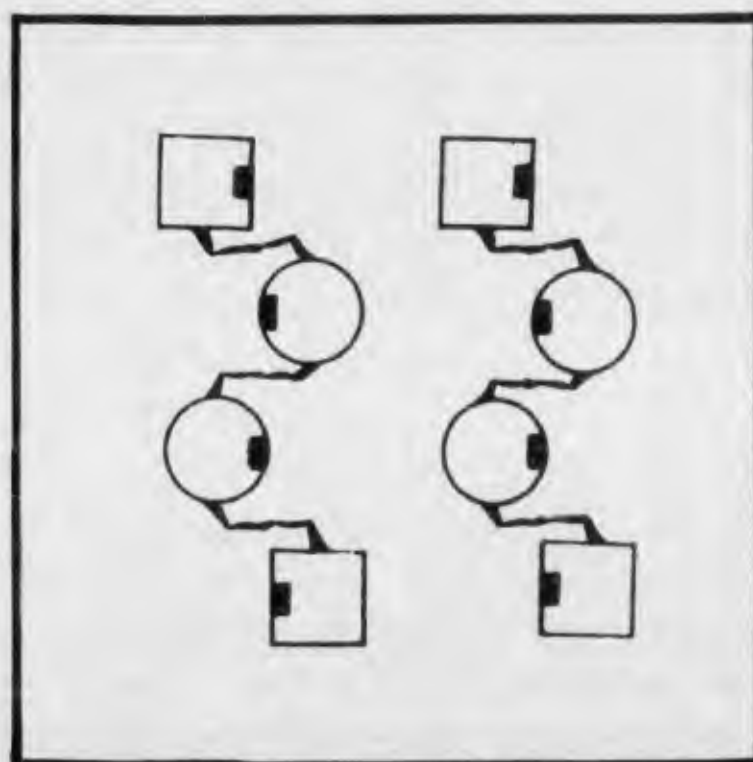


Partner TRADE

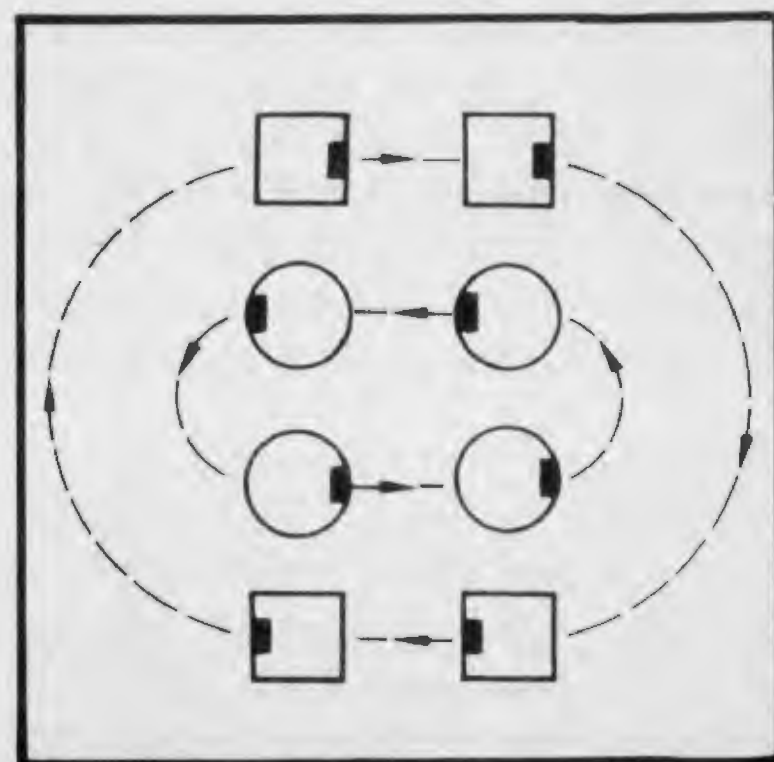
(62) CIRCULATE: Starts from two identical, parallel ocean wave formations. **(Ends Circulate):** Those on the end of each ocean wave will move forward one position in the direction they are facing. Those on the end of each line who are facing out, away from the center of the square, will move in an 180° arc to the other end of the same line. Simultaneously, those on the end of each line and facing across the set will move directly across the set and into the other line. **(Centers Circulate):** Those in the center of each line will move in a similar manner, one position. Those in the center and facing out will simply

wheel 180° to take the place in the same line just vacated by the other center dancer. Those in the center and facing across the set will move directly across the set to the center of the other line. **(Boys, Girls Circulate):** When it applies, the command to Circulate may be given to the boys or girls who follow the traffic pattern as just described. **(All Eight Circulate):** All dancers move at once. Both movements already described occur simultaneously and ends remain ends, centers remain centers. If Double Circulate is called, the action described for Circulate would be repeated a second time, without stopping, to provide a

CIRCULATE — from two identical, parallel ocean waves.



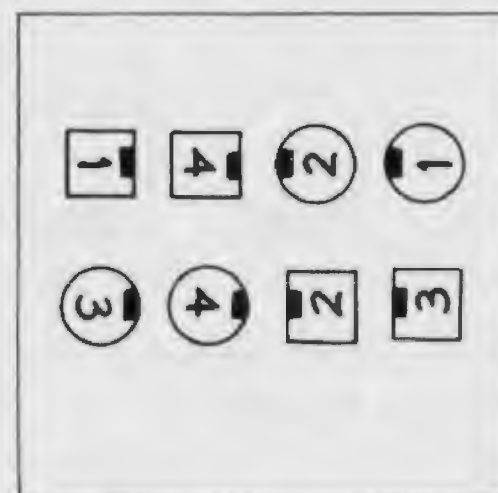
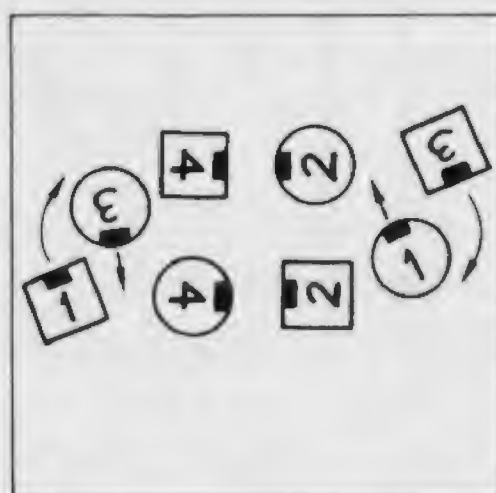
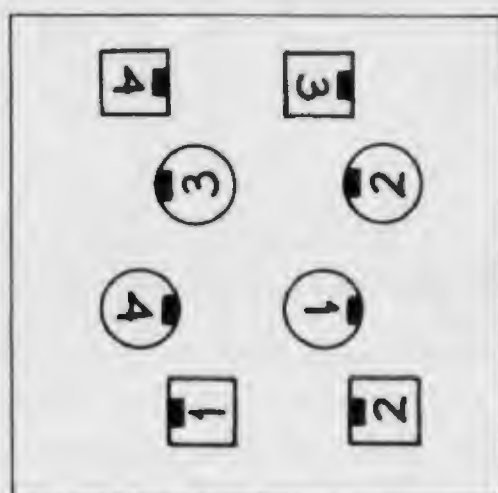
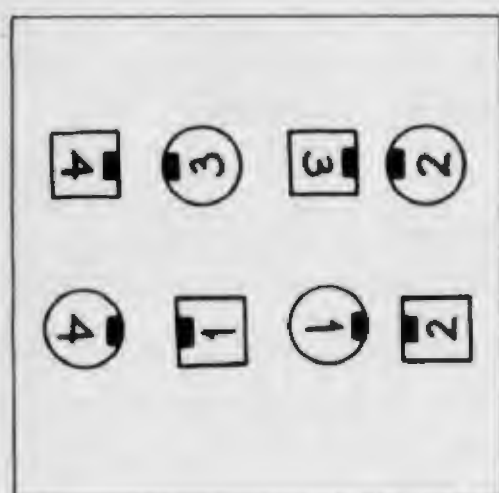
NOTE: The first diagram is an example of "two identical, parallel ocean wave formations." The makeup (position) and facing directions of the dancers in each wave is the same.



continuous flowing movement.

STYLING: There is a traffic pattern in the circulate movement that makes this particular basic quite simple to understand. If two geometric oval tracks were drawn through the setup formation of two parallel ocean waves with one track inside of the other, you would have your highway routing clearly in mind. Taking the most common setup (see diagram) those on the outside will move along the path

indicated by the arrows in a clockwise direction. Those in the center of each ocean wave formation will follow the inner track and move counterclockwise in the direction indicated by arrows. This is a blending pattern and for greatest comfort should move directly from one motion into the next without hesitation. **COUNT:** Those moving from one end of the line to the other may find that it takes from 5 to 6 steps, while those moving directly across from one line to the other may need 4 or fewer steps. Much depends on the size of the square.



PASS TO THE CENTER — remember to Trade (61) when you reach the outside.

(63) PASS TO THE CENTER: From an eight chain thru formation all dancers will pass thru. Those reaching the outside of the square will do a partner trade (61) while those reaching the center are ready to react to the next call. From two parallel ocean wave formations those facing out, away from the center of the square, release handholds, move forward and do a partner trade. Those facing into the center of the square move forward to follow whatever call comes next.

STYLING: Those who are "outsides" must remember to trade. Those who move into the center must listen for the follow-up command and not make the mistake of doing a pass thru with the dancers they are facing. Once this happens you'll find it is impossible to recover

and go on to complete the next movements. **COUNT:** For comfort allow at least 4 beats for the blended pass thru and partner trade.

(64) SPIN THE TOP: From an ocean wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn the adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another ocean wave formation of four, at right angles to the original formation. At the completion of the

movement dancers will be adjacent to the same person with whom they started. Ends become centers; centers become ends.

STYLING: *As in any ocean wave — swing figures, remember that the turns are equal*

movements for both persons involved in the action. This is a flowing movement and should be entered into without a stop from the preceding movement and should just as effortlessly blend smoothly into the follow-up movement. COUNT: Depending on the preceding action, it will take from 6 to 8 steps.



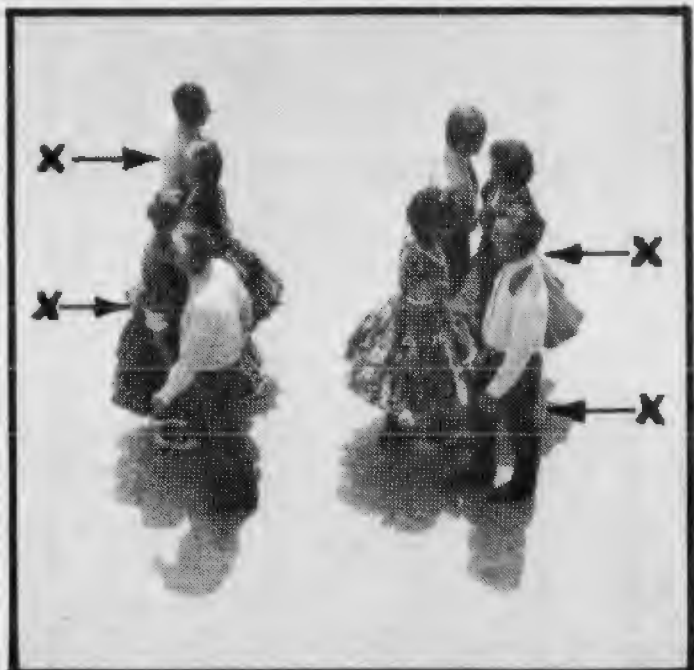
SPIN THE TOP — the ends will always turn first, whether from a right hand or left hand ocean wave.

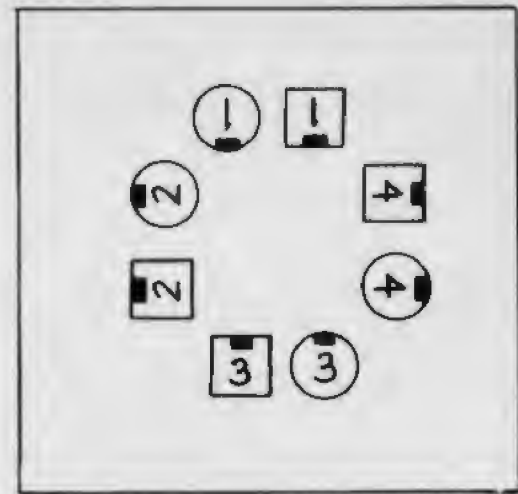
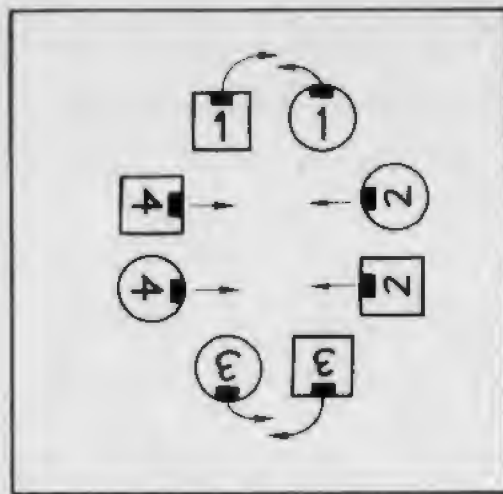
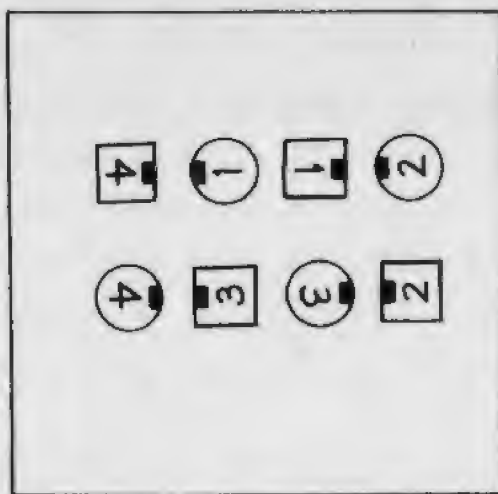
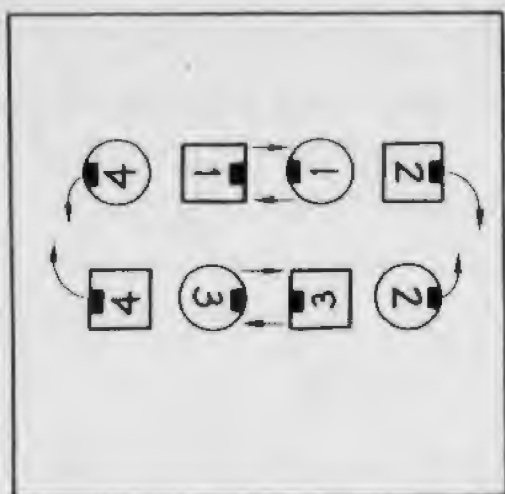


(65) TRADE BY: Those facing in pass thru, those facing out trade to again face the center of the set.

STYLING: *Remember, when facing out you will automatically trade with the adjacent dancer and when facing in you will simply pass*

TRADE BY — the action as seen with "live" dancers.





TRADE BY — (left) from a passed thru, eight chain thru formation;
(right) as it might be done from a squared up set, the heads having passed thru.

thru, passing right shoulders with the person whom you were facing. COUNT: From a standing start allow at least 4 steps. When blended with other movements it will require fewer.

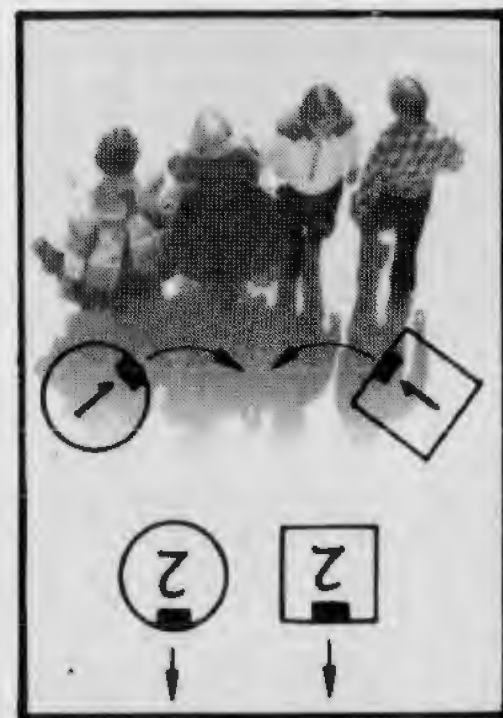
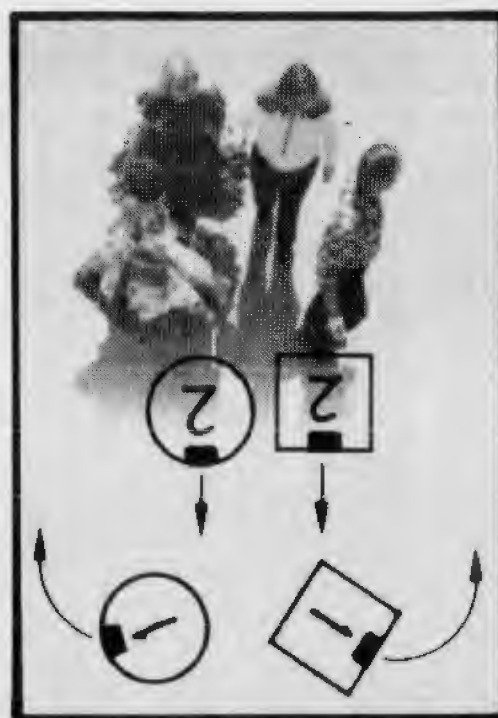
(66) ZOOM: Starts with one couple standing directly in front of the other. Both couples are facing in the same direction. The trailing couple moves forward while the leading couple separates, rolls out and back 360° to end directly behind the original trailing couple.

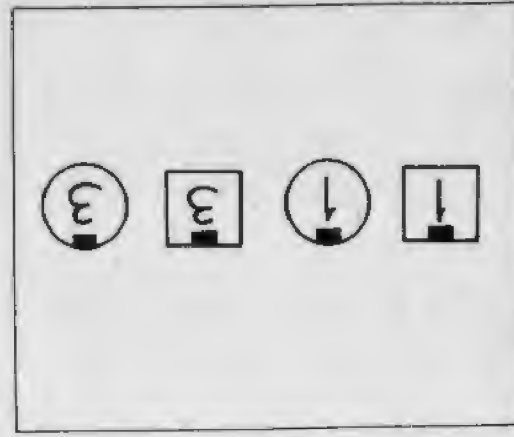
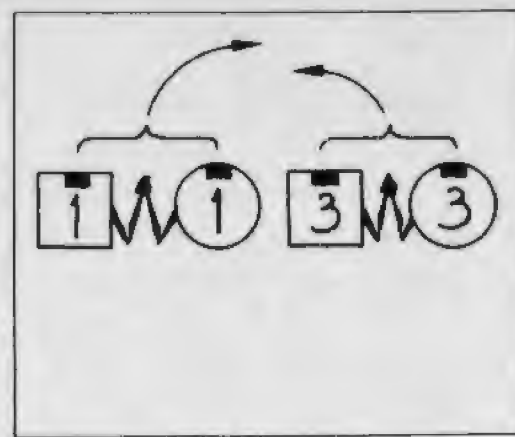
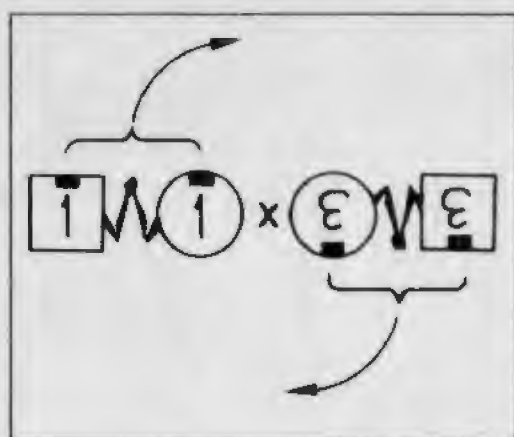
STYLING: *It is important for the lead couple to roll away from each other sufficiently to make room for the trailing couple to take their spot without having to wait before stepping forward. It helps if the lead dancers move slightly forward before starting to separate for the roll back. The movement results in couples exchanging positions with each other. Leads become trailers and trailers become leads. COUNT: 4 steps are required for the leads to separate and roll back behind the other couple.*

(67) COUPLES TRADE: From a two-faced line centers will hold the pivot as the end dancers move forward and the line of four will move intact in a 180° turn so that the couples exchange places and facing directions. From a line of four all facing in the same direction, the right hand couple will do a left face 180° wheel to the other end of the same line. The left hand couple will simultaneously wheel right 180° to the other end of the line. Those on the left end will pass to the left of the other couple so that as the couples pass each other those nearest the center will pass right shoulders. At the completion of the movement the couples will have exchanged positions in the line and will be facing opposite to their original starting position.

STYLING: *You will need to adjust a bit depending upon crowd conditions. If space allows, when executing Couples Trade from a line of four facing in the same direction, the left end couple should sweep wide enough so*

ZOOM





COUPLES TRADE

that they are not crowding the other couple.
COUNT: 4 to 6 steps.

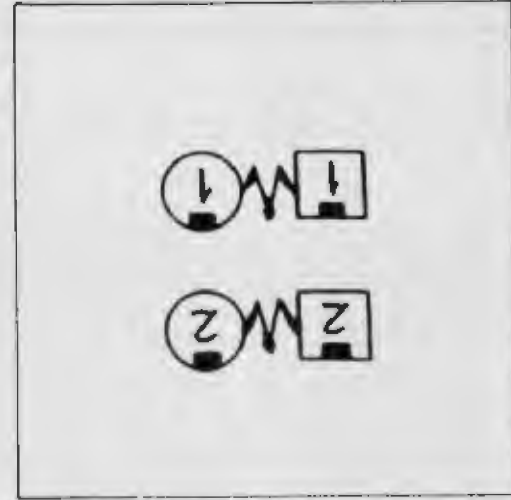
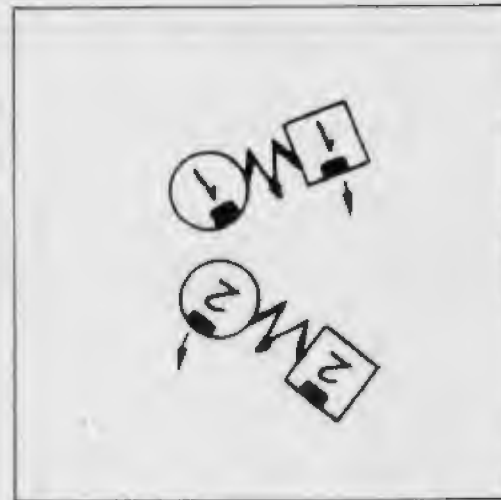
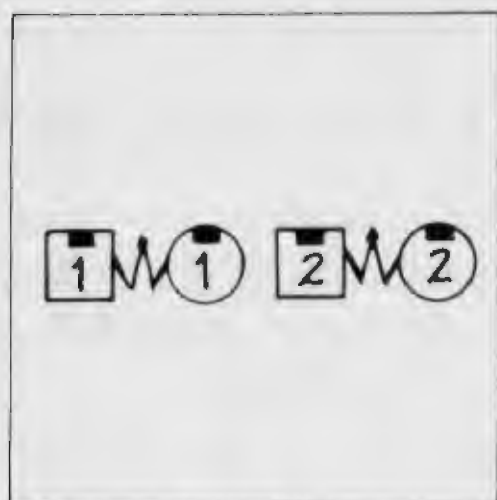
(68) WHEEL AND DEAL: From a line of four dancers, the right-hand couple will do a regular 180° left face wheel with the person on the inside holding the pivot. At the same time the couple on the left will move forward a step and then, with the inside person holding the pivot, the couple will wheel right face 180° to fall in directly behind the other couple. From a two-faced line, the couples will move forward and to the right in a 90° arc (as though doing one-half of a couples trade) and then bend the line (12) to face each other.

STYLING: *The correct handhold is arms,*

adjacent from shoulder to elbow, elbows bent at a 90° angle, hands held forward gently but securely. This enables the man to direct and help his partner in a considerate manner. Until you have the traffic pattern down pat, you may want to think to yourself "I'm the right hand couple, I wheel in front," or "I'm the left hand couple. First I take a step forward, then I wheel in behind." As in a number of movements, two men or two ladies may be dancing together as a couple. COUNT: A minimum of 4 steps is required; from some setups it will take 6.

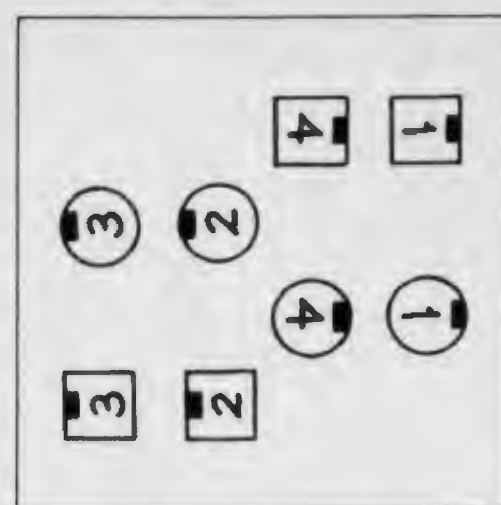
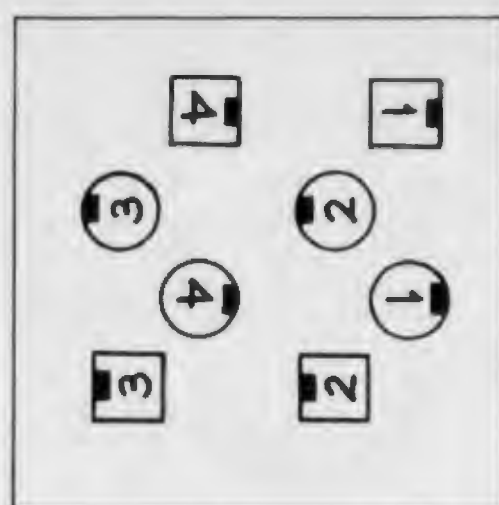
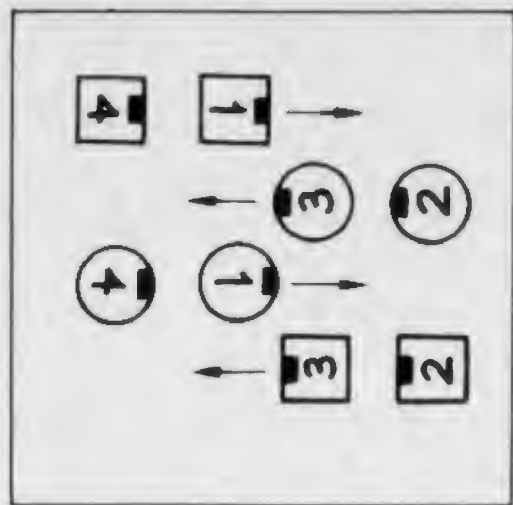
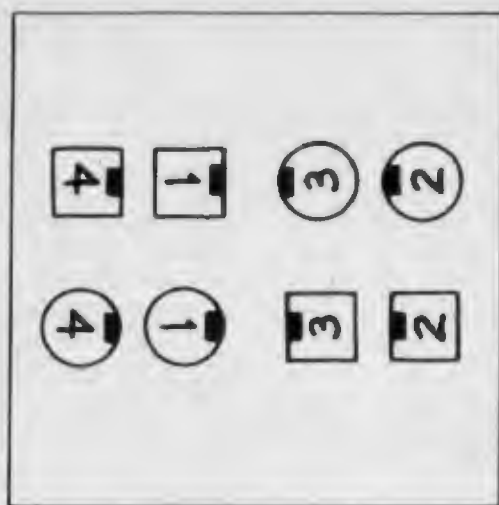
(69) DOUBLE PASS THRU: Four couples are lined up across the square, two are on the outside facing in while the two on the inside are facing each other and each is standing directly in

WHEEL and DEAL — from a line of four facing in the same direction.



WHEEL and DEAL — from a two-faced line.





DOUBLE PASS THRU

front of an outside couple. (At this point the dancers are said to be in starting Double Pass Thru position.) All four couples move simultaneously and pass thru two couples until the lead couples are facing out and the trailing couples are directly behind them. All have maintained a right shoulder pass thru traffic pattern and are ready for the next directional call. (At this point the dancers are said to be in a completed Double Pass Thru position.)

STYLING: Remember to allow sufficient room to move past the other couples involved. If the floor is crowded try turning slightly as you move by. When the call "first couple left –

next couple right" is used, be sure, when you are the lead couple, to take a step or two forward before moving to the left. This will give the trailing couple time and space to wheel right without impeding their motion. **COUNT:** When done by itself Double Pass Thru will take 4 steps.

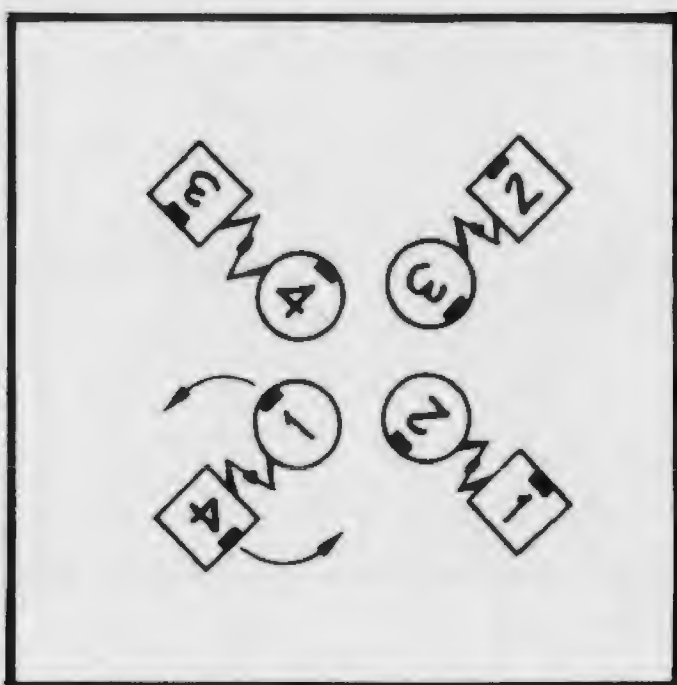
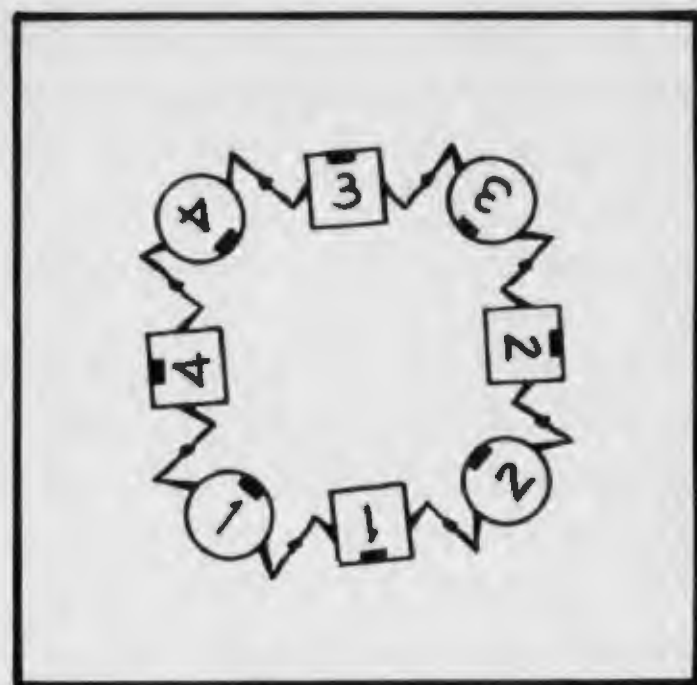
(70) COUPLES CIRCULATE: Starts from two identical, parallel, two-faced lines of four (in each line there are two couples facing in opposite directions). The couples facing out will make a 180° wheel to change facing direction and to move to the position just vacated by the other couple in the same line. Those couples facing across the set will move directly across and into another two-faced line.

STYLING: It may take fewer steps for the dancers to move directly from one line to the other than it will take for those couples facing out to wheel to the other end of the same line. Those having the greater distance to travel should avoid rushing. Those moving directly across can adjust their steps to synchronize with the others. **COUNT:** 4 to 6 steps.



COUPLES CIRCULATE





ALAMO STYLE SWING THRU

(71) ALAMO STYLE SWING THRU: From an Alamo Style (39) circle (dancers facing in alternate directions), dancers will turn half by the right hand and then half by the left to form another Alamo Style formation or to follow the next call.

STYLING; Use hands up, pigeon wing holds that will allow each dancer to turn equally and comfortably around the center pivot point. There should be no stop and go

action and no pause when moving from one hand turn to the next.

(72) BOX CIRCULATE: From two identical, parallel couples with partners facing in opposite directions, those facing out will make a 180° arc to fill the spot vacated by that person who had formerly been beside them. Simultaneously, those facing in will move across to fill that spot just vacated.

BOX CIRCULATE



STYLING: *This follows the same rules as circulate (62). Those moving forward from one couple position to another should adjust with shorter steps to coincide with the longer maneuver made by those making the arc.*

dancers on each side of that imaginary line. Each dancer will move up one position, as in a regular circulate (62), but working only with the other three dancers in his own half of the square.

(73) SPLIT CIRCULATE: From two identical, parallel ocean waves, centers release handholds and separate slightly, establishing an imaginary line through the center of the square with four

STYLING: *You'll need to check quickly to determine which side you are on. Each unit of four will then, in effect, be doing a box circulate (72). This movement has the tendency to confuse a dancer if he is not alert.*



SPLIT CIRCULATE

(74) REVERSE FLUTTER WHEEL: Starts with two facing couples. The men (or the left hand persons) move

diagonally into the center, take left forearms with the person coming from the other side, and turning by the left

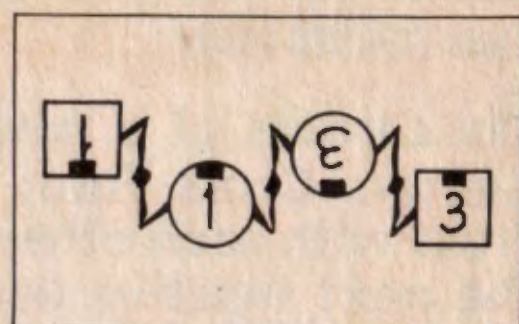
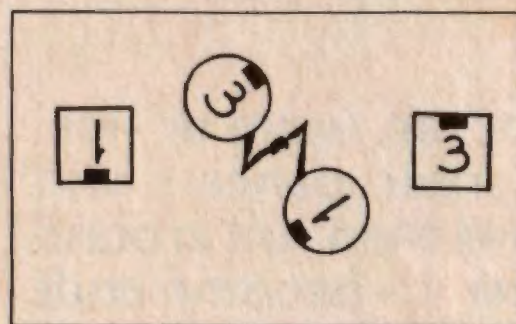
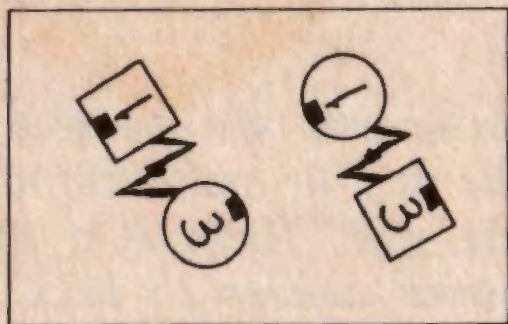
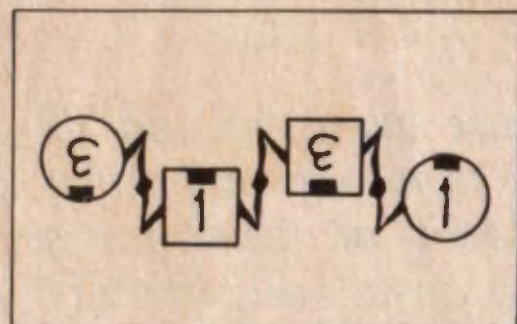


REVERSE FLUTTER WHEEL

forearm move counterclockwise. As they move adjacent to their opposite person, they reach with their free right hand and, taking the left hand of the opposite, continue on around to the men's starting positions. The men release left forearms and end facing the other couple. Upon

completion of the movement the men will have returned to their original starting positions and the ladies will have exchanged places.

STYLING: *Check the styling notes for Flutter Wheel (57).* **COUNT:** 8 steps.



LEFT SWING THRU

(75) LEFT SWING THRU: In an ocean wave formation of four alternately facing dancers where the end dancers are holding left hands with the person adjacent to them, the call Left Swing Thru is used so that the traffic pattern of "ends turn first, centers turn next" is adhered to.

STYLING: *The same styling notes which effect swing thru (56) and alamo style swing thru (71) apply with the Left Swing Thru.*

(76) CROSS RUN: From ocean waves, lines of four or two-faced lines, designated dancers (**Ends, Centers, Boys, Girls**) will move forward and around as they would in a regular run (60). However, they will extend the movement so that they also "cross" with the other active dancer. Centers become ends and ends become centers of the new formation. **Ends Cross Run:** End dancers will run around the adjacent inactive dancer and then cross with each other to become

Keeping up to date

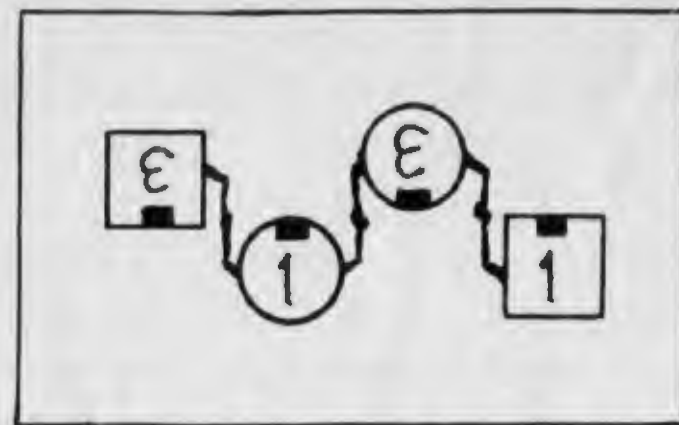
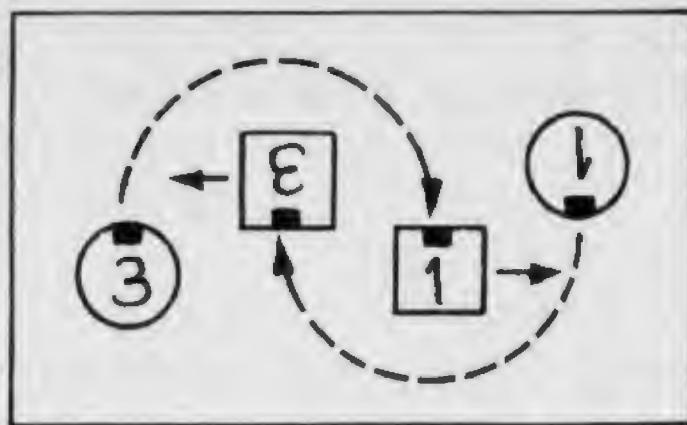
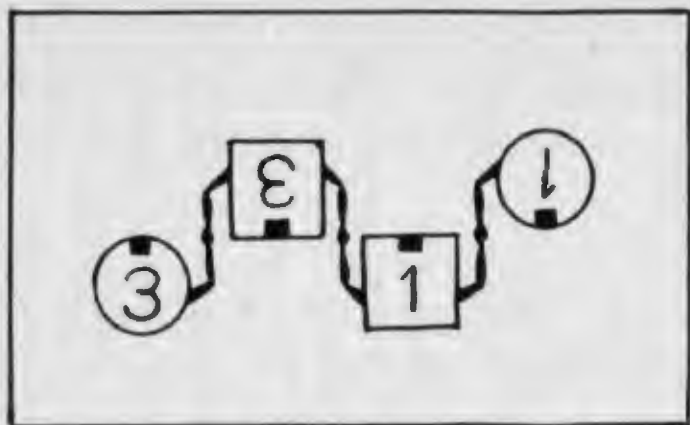
When Sets in Order (The American Square Dance Society) started publishing these handbooks more than 20 years ago, the total list of basics then in popular use barely filled a 12-page handbook. As square dancing grew in popularity, the number of accepted basics also grew until the total number of pages required for the Mainstream Basics (the contents of these two Basic Movements Handbooks) has reached 64.

Undoubtedly square dancing will continue to change in the coming years and square dancers will discover that through the activities of The American Square Society and its official monthly publication, **SQUARE DANCING**, it's a simple matter to get up to date and stay current, thanks to the numerous picture series which appear in each magazine and provide valuable information on how to dance.

Many of the almost 200 photographs, diagrams and drawings that are in this Handbook have first appeared in **SQUARE DANCING**



Magazine. Your caller, in all probability, is a member of The American Square Dance Society. You might ask him to let you see a copy of the monthly magazine.



Ends CROSS RUN

the centers of a new ocean wave or line.
Centers Cross Run: Center dancers will cross with each other and then run around the next inactive dancer to become ends of a newly formed wave or line.

STYLING: Check the definition and styling notes for run (60). Note in this movement that

those who are inactive must maneuver out of the way to make room for those who are doing the run. There is a tendency at times for a newer dancer to take the term, run, literally and rush through the movement. It shouldn't be necessary and you should expect to use about 4 counts to do the movement comfortably.



SINGLE FILE CIRCULATE

(77) SINGLE FILE CIRCULATE:

From a column formation (two lines of dancers in single file with the lines facing in opposite directions) each dancer will move forward to take the place of the dancer who was directly ahead of him or, in the case of the ends who are facing out, will make a tight 180° arc to fill the adjacent vacated spot.

STYLING: There are a number of ways to get into columns. From a static square, one way is to have the heads star thru, all double pass thru, and boys run. Single File Circulate is a simultaneous movement which calls for all the dancers to move at the same time in a clockwise or counterclockwise direction. The call to "Circulate two places" or to "Circulate three places," etc. is simply an indication of how many positions a dancer will travel before completing the pattern.

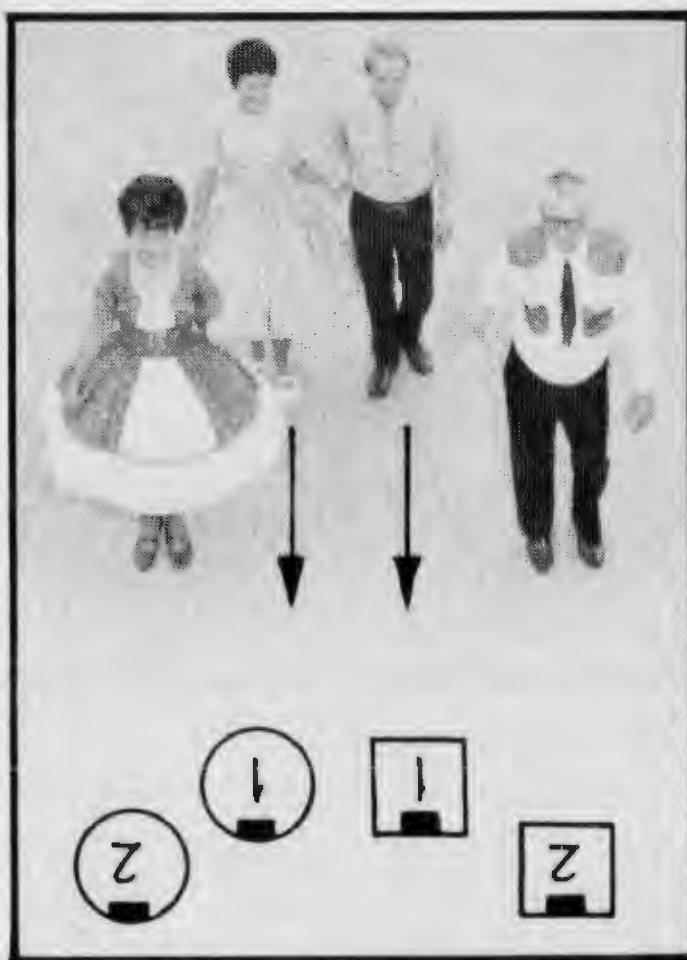
Do you know the Basics up to this Point?

The movements up to this point comprise the Extended Basics plateau. A dancer who has mastered all of these movements should be able to dance with confidence at any club or convention, festival or roundup where the calls will be confined to the Extended Basics.

Before progressing on into Mainstream, double check your basics to this point. If you have any questions, go over the definitions and styling points carefully. See your caller if any of the basics are giving you trouble.

The third program of basics in the CALLERLAB series is Mainstream. While the basics may seem to be getting a little more difficult, they are built on the principles of the movements you have already learned. Once you have completed Mainstream, which includes all the movements in your Basic Handbook, plus the Extended Basics and Mainstream plateaus, you can consider yourself a Mainstream dancer ready to dance with groups bearing the Mainstream label.

The Mainstream Basics Program of AMERICAN SQUARE DANCING



CENTERS IN

(78) CENTERS IN: When two couples are facing in the same direction and one is directly behind the other, the leading couple will step apart and the couple coming from behind will move in between ending in a line of four. When two couples are facing each other, those on the outside or perimeter of the square will step apart. Those on the inside of the square will move in between ending in a form of two-faced line.

STYLING: Remember when you are the lead couple that you must step apart and away from each other to allow room for the other couple to move in between you. **NOTE:** When you hear the call Centers In, if there is no couple in front of you, it is your responsibility to step apart so that the other couple may move in between you. "Centers" refers to those couples who are nearest to the center of the set. Centers In calls for the centers to squeeze in between the lead couple.

Your Mainstream Basic Movements Check List

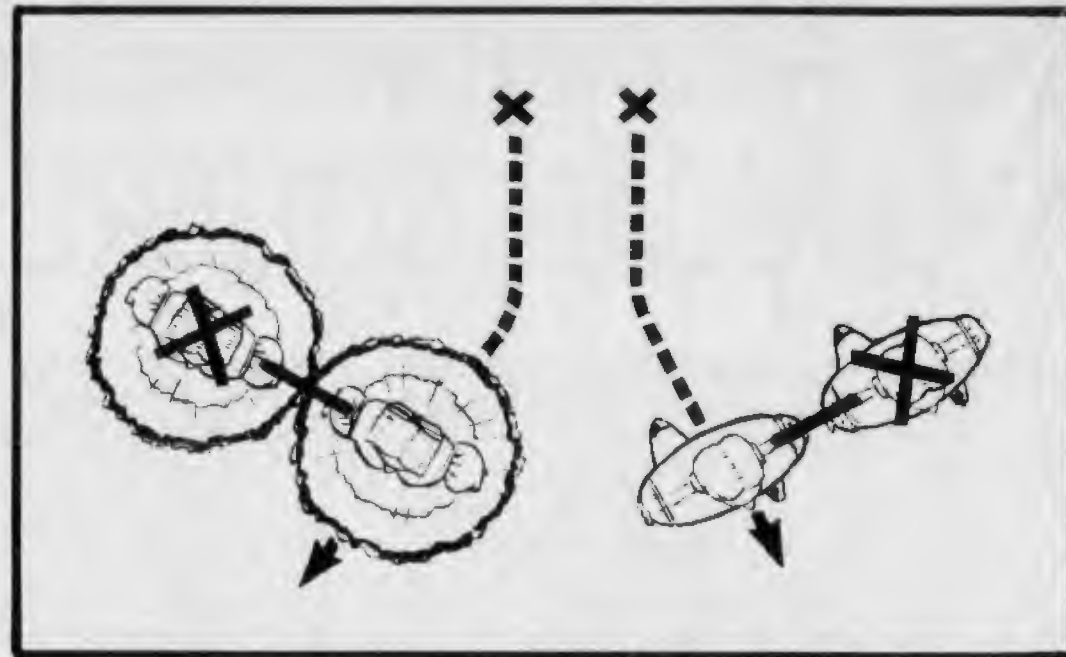
You may use this to check the following basics as they are taught. Put an X in the box the first time the basic is taught and then later fill the box in solid when you have thoroughly learned the movement. You will then have a record of your progress through your class period.

- ☐ 78. Centers In
- ☐ 79. Cast Off
- ☐ 80. Cloverleaf
- ☐ 81. Slide Thru
- ☐ 82. Fold
- ☐ 83. Dixie Style
- ☐ 84. Spin Chain Thru
- ☐ 85. Peel Off
- ☐ 86. Tag the Line

- ☐ 87. Partner Tag
- ☐ 88. Curlique
- ☐ 89. Half Tag the Line
- ☐ 90. Cross Fold
- ☐ 91. Walk and Dodge
- ☐ 92. Scoot Back
- ☐ 93. Fan the Top
- ☐ 94. Hinge
- ☐ 95. Cast
- ☐ 96. Centers Out



CAST OFF — Couples



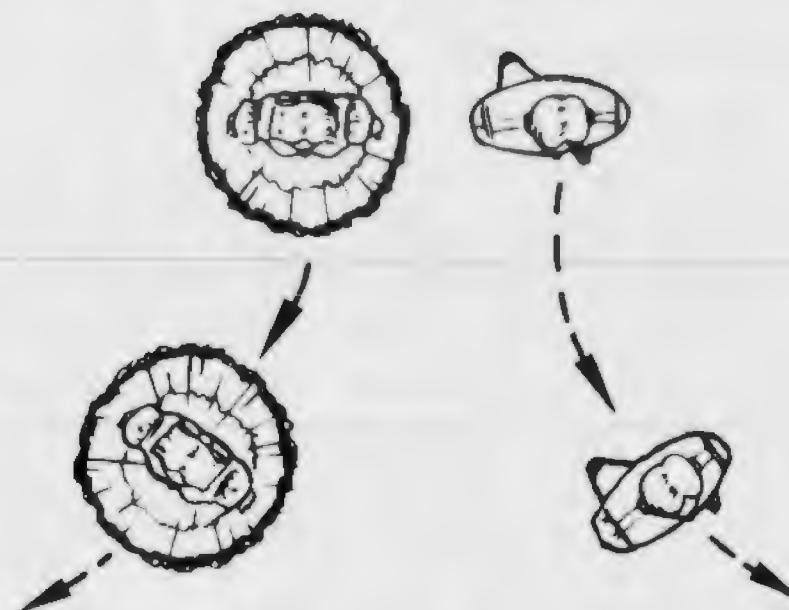
CAST OFF — Two ladies, two men

(79) CAST OFF: From a line of four dancers, those in the center release hand-holds and working as a couple with those on the ends of the lines, with the ends holding the pivot and the centers moving forward, the couple turns the designated distance. The distance to be covered in the Cast Off is determined by the call (three quarters or 270° ; one half or 180° ; one quarter or 90°).

STYLING: *The person on the end serving as a pivot must remember that his turning speed will be considerably slower and he will take smaller steps than the person working beside him. This is one of a long family of "non-sex" figures where it's just as common for two men or two ladies or a man and lady in reverse setup to work together. The person on the end will have the arm from shoulder to elbow in a vertical position, but extended a few inches out and away from the side, the forearm and hand directed straight ahead. The person on the inside who will do the moving will simply take his (or her) adjoining hand. This handhold, while offering security in making any follow-up*

move, is not rough nor awkward and is easy to release. COUNT: The number of beats required will depend on the call. A three-quarter Cast Off would require at least 4 steps.

(80) CLOVERLEAF: From a completed double pass thru position, the lead dancers step forward slightly, separate, and move independently one



quarter of the way around the outside of the square until they make contact with another dancer coming toward them. With this person they turn to face the

CLOVERLEAF



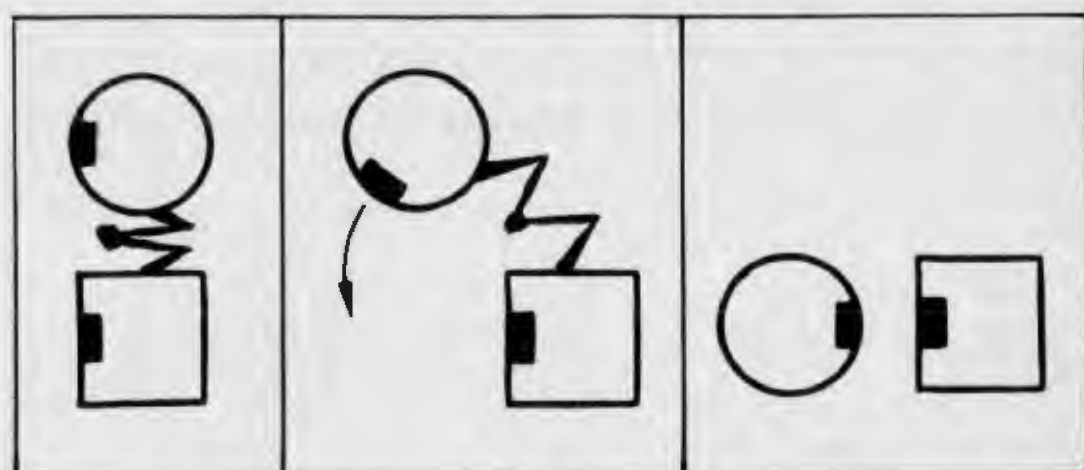
square and step forward toward the center. Those dancers second in line simply follow the person in front of them by first moving forward, then dividing and moving one quarter around the square until they meet the person coming toward them. They turn, and as a couple, face directly behind the others to end in starting double pass thru position. **(Single Couple):** The couple separates and each dancer moves in an arc to the next designated position or to follow the next call.

STYLING: *It is important to move forward first before turning away. This will help to avoid a "jam-up" and allow everyone to move with comfort. It should be a flowing pattern, not a stop and go series of jerky movements. The trailing dancers should also step forward before looping back and around to follow the lead person.* **COUNT:** *A minimum of 4 steps is required.*

(81) SLIDE THRU: Two facing dancers will move past each other, passing right

shoulders. Each will then immediately turn one quarter. A man **always** turns right. A lady **always** turns left.

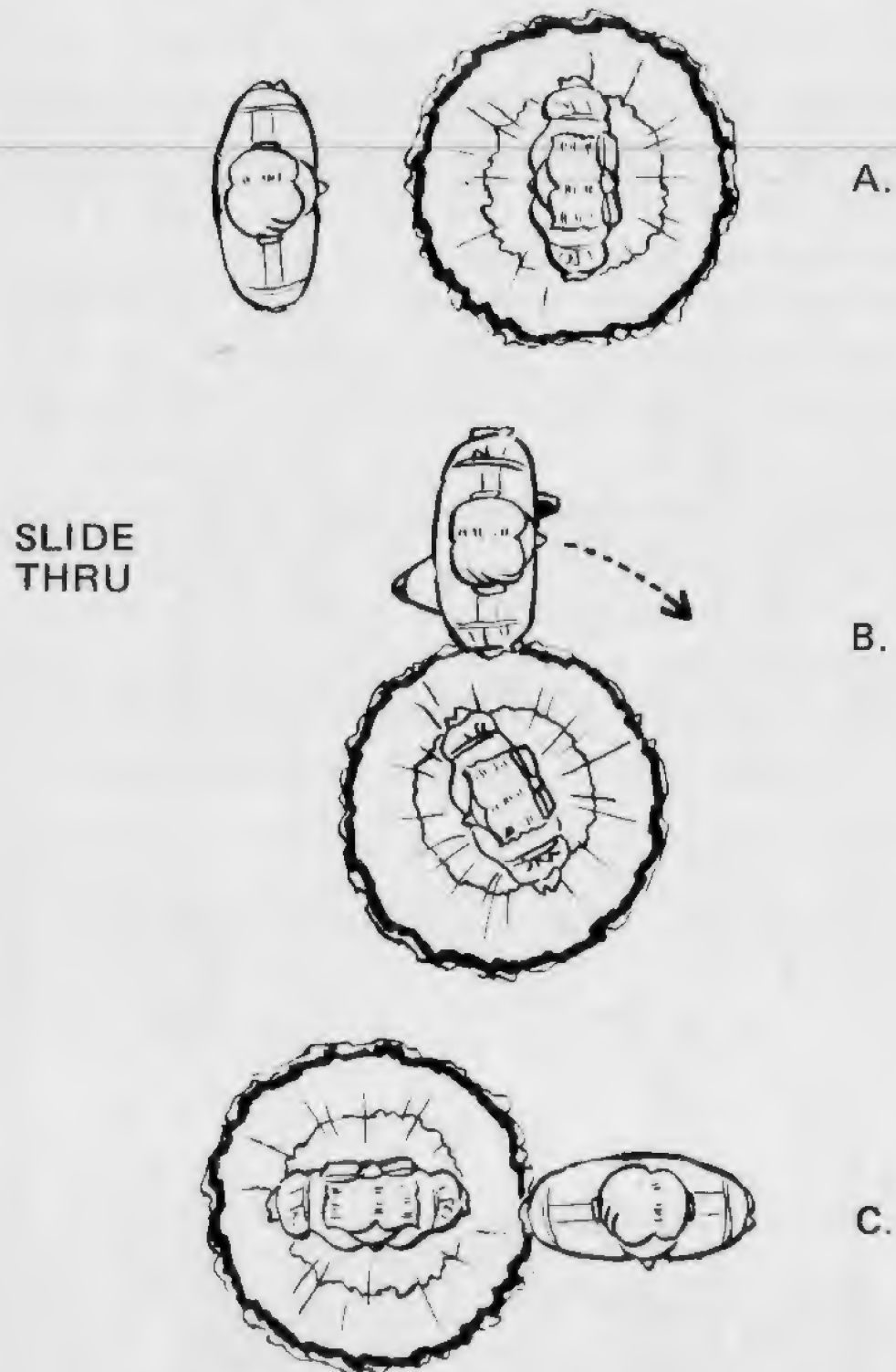
STYLING: *This always starts with two facing dancers and ends with those same two dancers standing side by side. Ladies will always turn left, men will always turn right, having passed right shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions.* **NOTE:** *It is important to understand that a Slide Thru is not a star thru without hands.* **COUNT:** *Like a star thru, this will take 4 steps.*



FOLD

(82) FOLD: In any line, those indicated by the call will move forward and turn to face the adjacent dancer. **(Girls Fold — Boys Fold):** Whenever a man and lady are working together as partners, either from a normal position or from a half sashayed position, they can Fold a boy or Fold a girl by joining inside hands and maneuvering the designated partner around to face them. **(Ends Fold):** In any line, those dancers on each end of the line move forward. The person coming from the right end does a half left face turn 180° while the one on the left end does a half right face turn 180° . When done from a line of four, dancers doing the fold will end side by side facing the couple who had previously been in the center of the line with them. **(Centers Fold):** From lines of four, the centers step forward and fold in front of the ends. Folds can also be done from an ocean wave formation. The dancer doing the Fold movement would end directly behind the person originally adjacent to him.

STYLING: *It is important to immediately recognize whether or not you are an end person*



SLIDE THRU

or a center. There should be little difficulty in establishing whether you are a man or a lady.

COUNT: While this can be done in fewer steps, it's best to allow 4 for comfort.

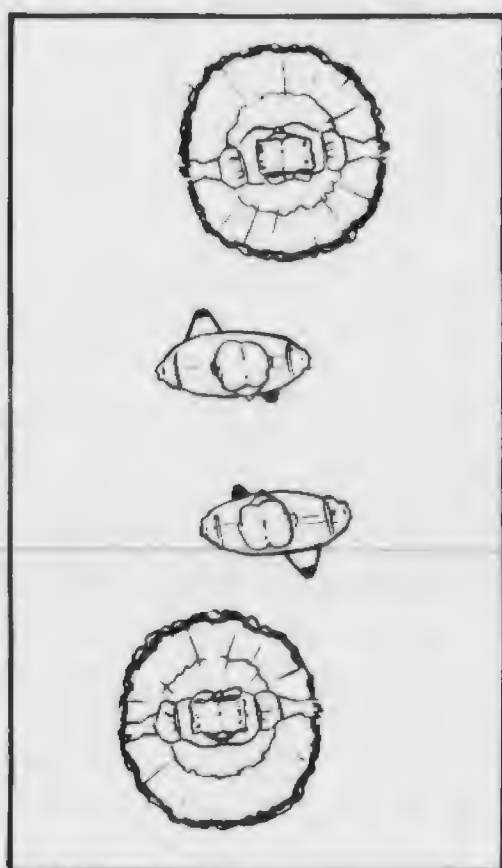
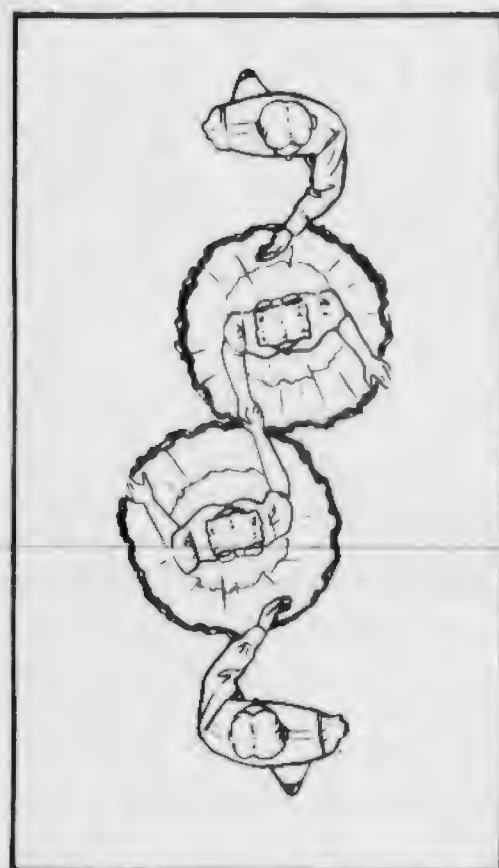


Ends FOLD

(83) DIXIE STYLE: Two couples facing in single file. Lead dancers give a right to

retaining left handholds. The two reaching the center take right hands and all adjust to face in alternating directions in a left-handed ocean wave formation.

STYLING: Remember to use the proper handholds and flow into the next movement.
COUNT: For maximum comfort allow 4 steps.

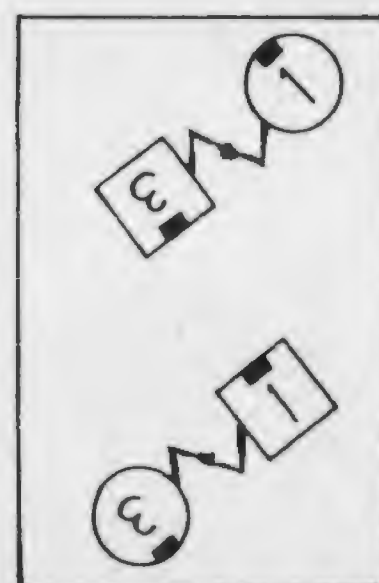
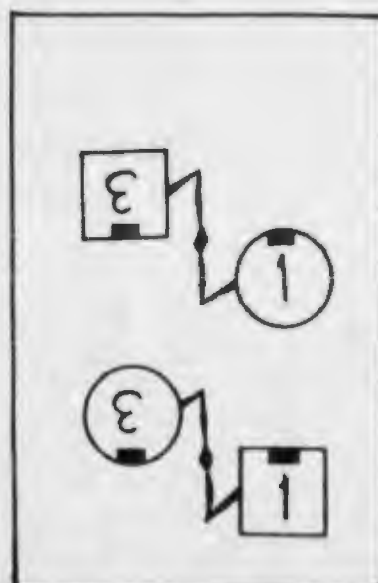
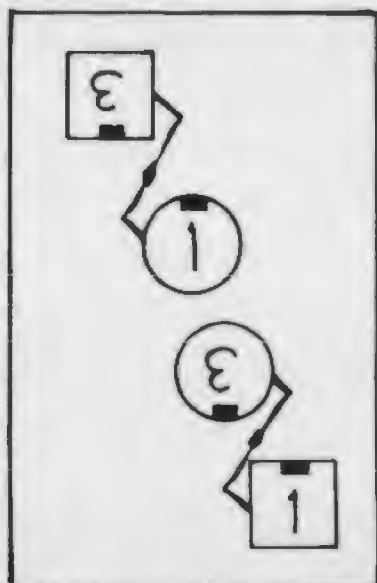
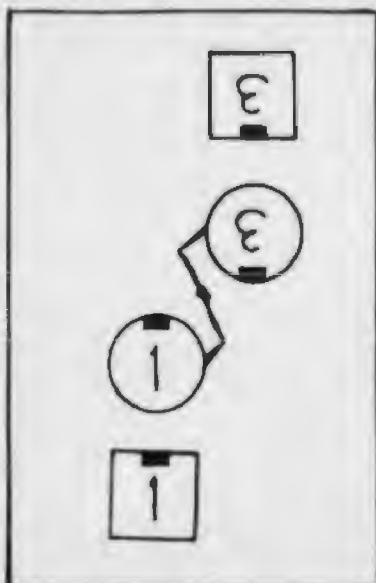


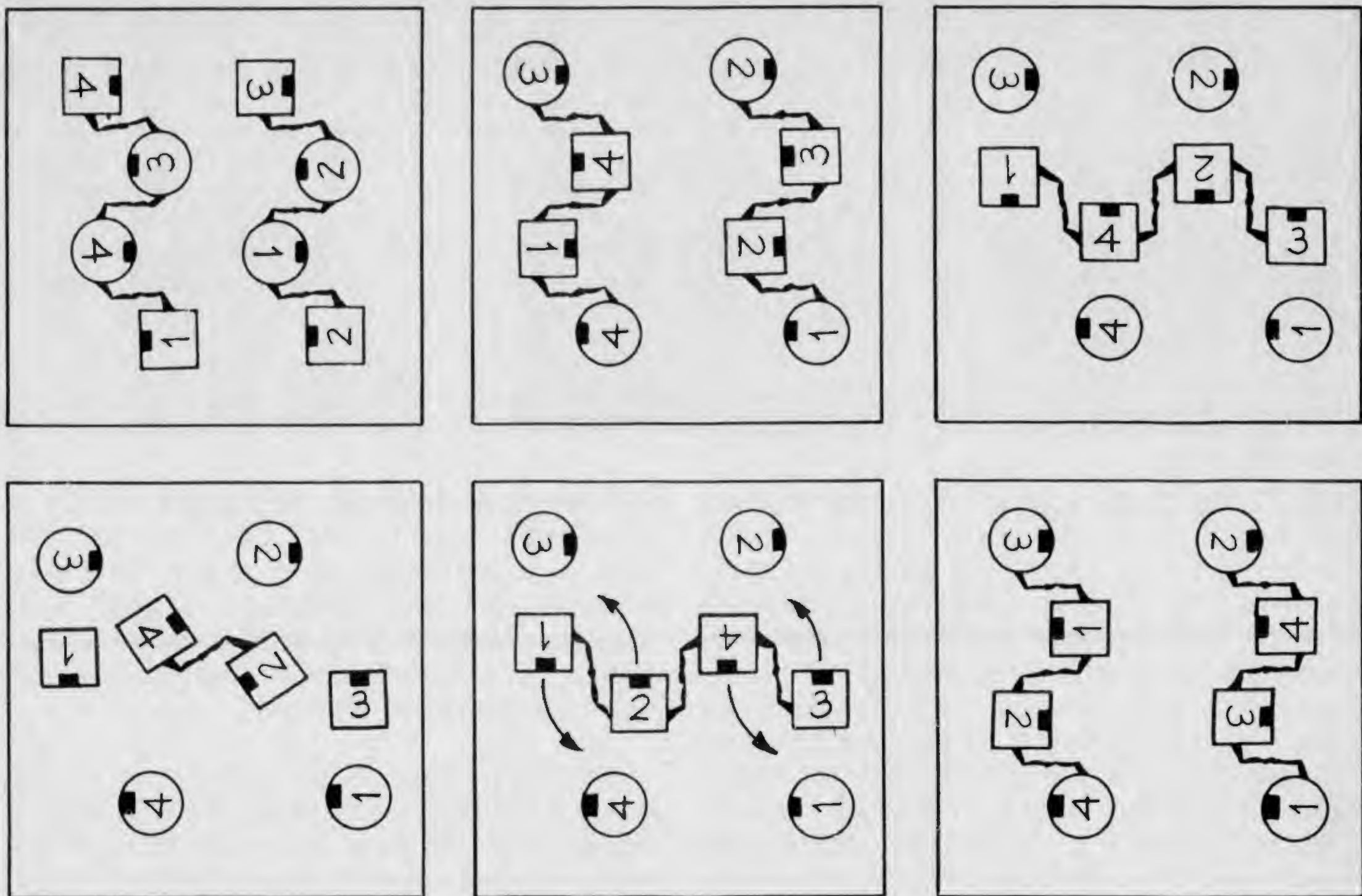
DIXIE STYLE

each other and pull by. All give a left to the next and follow the next call. **(Dixie Style to an Ocean Wave):** Begins with two facing couples in single file. Those in the lead give a right and pull by. Giving a left to the next, they all pull by still

(84) SPIN CHAIN THRU: From two identical parallel ocean wave formations, those in the centers will release handholds with each other and all four couples will turn with their joined hands, moving halfway around. Next, the two in the center of each ocean wave will turn three quarters around to make an ocean wave across the set. Without stopping, the two in the center of this new wave will turn halfway around (trade) to form the wave across the set once more. Still without a stop, the ocean wave across the center will break in the middle and the two pairs will turn three quarters

DIXIE STYLE to an Ocean Wave





SPIN CHAIN THRU

to finish in two similar parallel ocean waves.

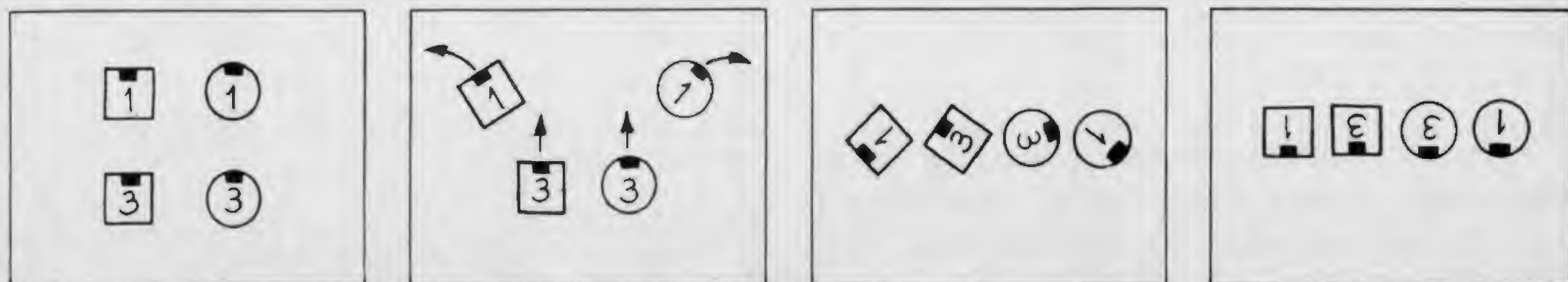
STYLING: Ends remember to "stay put" unless you are given a specific command (U turn back, circulate, etc.). **COUNT:** 16 steps will get you through in fine shape.

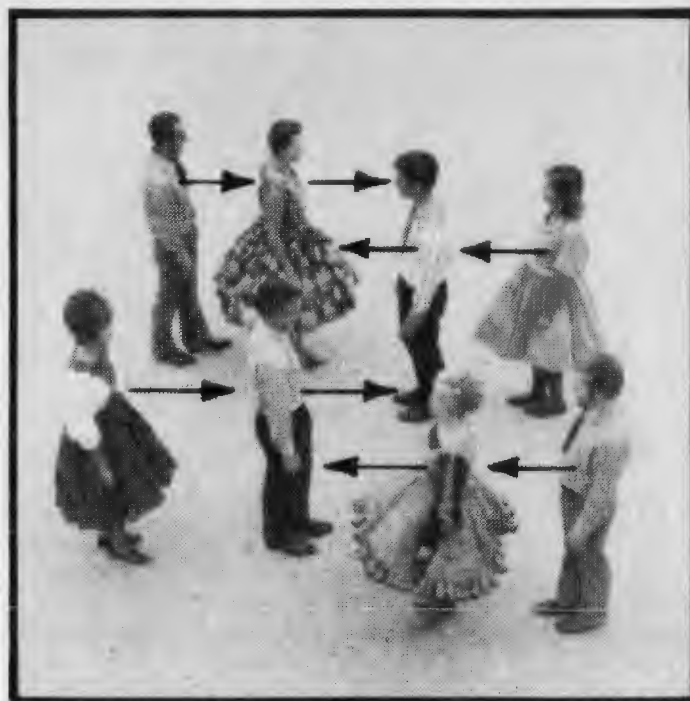
(85) PEEL OFF: In a formation where one couple is directly behind another, both facing in the same direction, the lead couple moves forward slightly and the dancers turn away from each other making a 180° turn to face in the opposite direction and form the ends of a new line. At the same time, the trailing couple will step forward slightly, moving

between the other two. The dancers turn away from each other to make a tight 180° turn, reversing their facing direction and ending as the center couple in the newly-formed line.

STYLING: Don't forget to take a short step forward before you start your "peeling" motion. If you learn the basic rule and remember to always turn away from your partner you should have no problem in executing the movement from a number of different positions. Peel Off can start from other setups that do not necessarily end in lines of four and remember that this is a "no-sex" movement. **COUNT:** It takes 2 to 4 steps, depending upon your preceding action.

PEEL OFF





TAG THE LINE

(86) TAG THE LINE: From any even numbered line of four, six or eight dancers in any facing direction or combination of facing directions, dancers turn to face the center point in the line. Taking a short side-step to their left they move forward, passing right shoulders as they move beside the other dancers. The movement ends with dancers in single file position facing forward unless they're given a follow-up command which will tell them the direction to turn individually. **(Right):** After having passed by the other dancers each dancer

will turn one quarter right to end in a two-faced line. **(Left):** Each dancer will turn independently one quarter left into a two-faced line. **(In):** All dancers will face in toward the center of the set. **(Out):** All dancers will face out away from the center of the set.

STYLING: *Because an ocean wave formation is not a line, Tag the Line or its derivations cannot be done from an ocean wave. Don't make a march or drill out of this movement, but move through the pattern rhythmically with the music.* **COUNT:** *Better allow 4 steps.*



PARTNER TAG

(87) PARTNER TAG: Starting with one couple standing side by side, the dancers turn to face each other and move forward, passing right shoulders to end back to back. At this point they will turn to face in, out, right, left, or as directed by the caller.

STYLING: *When partners turn to face each other they should take a short maneuvering step to their own left to allow clearance when moving forward.*

(88) CURLIQUE: A facing man and lady touch raised right hands. The lady turns three quarters left face under the touching hands as the man walks forward and turns one quarter right face. Dancers end right shoulder to right shoulder, facing in opposite directions and at right angles to their original starting position.

STYLING: *This is another of the turn under movements that requires no grip. A light*



CURLIQUE

palm-to-palm pressure is all that is needed. Man will let the lady's palm turn gently, remembering that she can turn by herself. The lady always turns left face, the man will always turn right. COUNT: To be done comfortably, allow 4 beats.

(89) HALF TAG THE LINE: From any line in any facing direction or combination of facing directions, dancers turn to face the center point in the line. Taking a short side-step to their left they move forward, passing right shoulders with those in the other half of the line, until each lead person is adjacent to a trailing person and ready for the next command.

STYLING: *Because an ocean wave formation is not a line, Tag the Line or its derivatives cannot be done from an ocean wave. You won't have any time to wait, for Half Tag the Line is usually followed immediately by another command.*

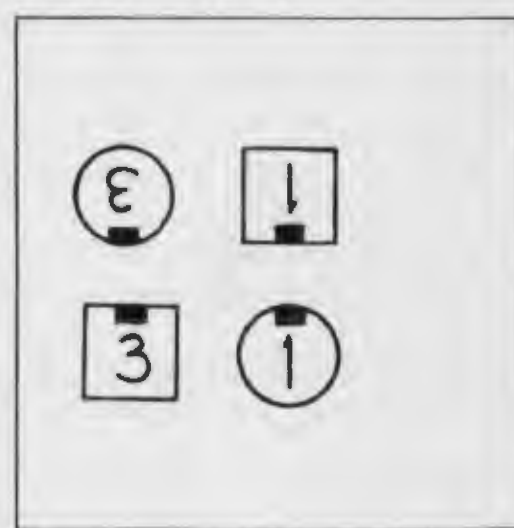
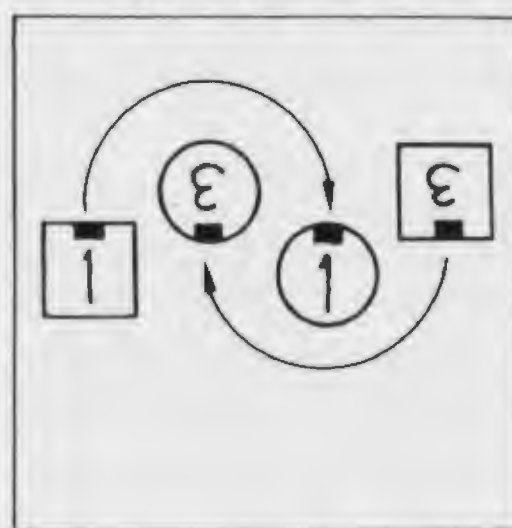
HALF TAG THE LINE



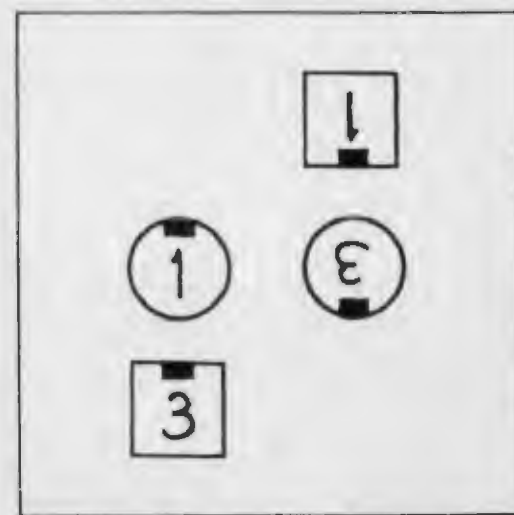
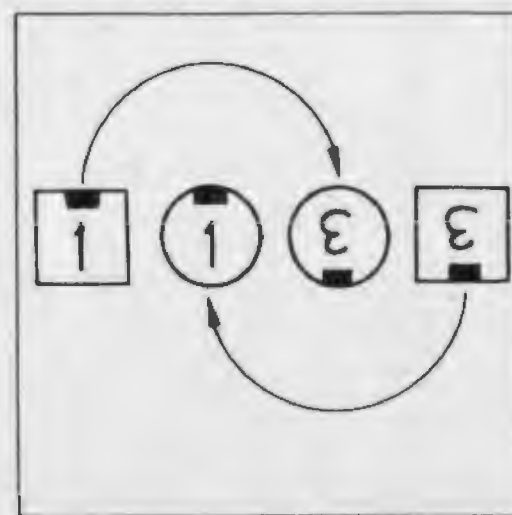
(90) CROSS FOLD: From a line of four, a two-faced line or an ocean wave, designated dancers (**Ends, Centers, Boys, Girls**) will start as they would to do a normal Fold (82). However, they will extend their folding movement to cross, then fold in front of or behind the next inactive dancer.

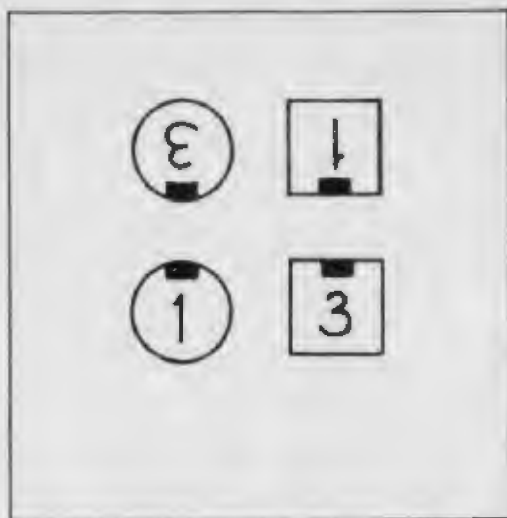
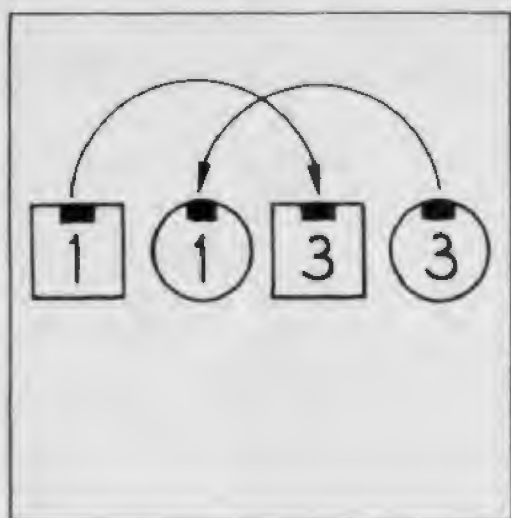
STYLING: *As in the case of a number of these latter movements, the illustrations are going to prove to be a help. As an inactive, be alert to the part you must play in making way for the actives.*

Ends CROSS FOLD — from an ocean wave.



Ends CROSS FOLD — from a two-faced line.





Ends CROSS FOLD — from a standard line of four.

ABOUT THE ILLUSTRATIONS: A very special “thank you” to Bruce and Shirley Johnson and the dancers of the Santa Barbara, California, area for most of the photo-illustrations on these pages. They were taken, over a period of several shootings, on the Santa Barbara campus of the University of California by photographer Ron Kelley.



WALK and DODGE

(91) WALK AND DODGE: From identical, parallel waves or from two identical, parallel couples, with partners facing in opposite directions, dancers facing in walk across the square (circulate) to take the place of the person who was directly in front of them. Those facing out side-step (dodge) to fill the spot vacated by the “walker” who was formerly beside them.

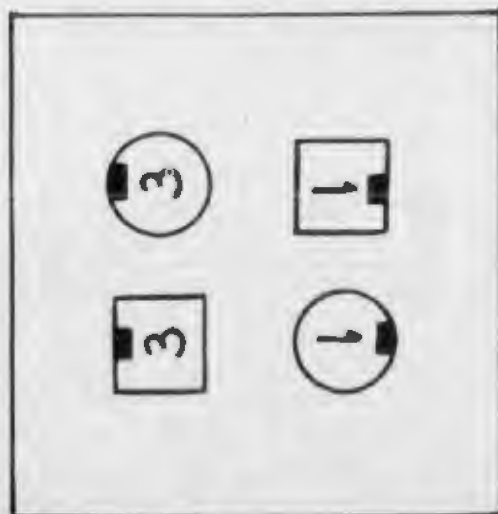
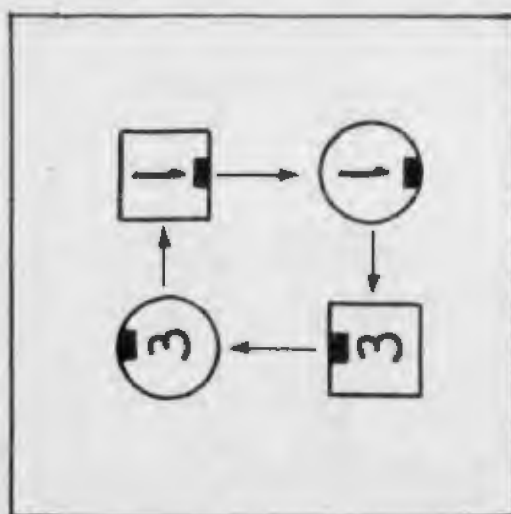
STYLING: *Dancers facing out (dodgers) must move as soon as the dancer beside them begins to move across the set so that their spot is vacated in time for the person walking across the set to move into position. Those facing out must also remember to remain facing out and*

not turn back. COUNT: It will take the person moving across the set about 4 steps to move into position.

(92) SCOOT BACK: From identical, parallel ocean waves or from two identical, parallel couples with partners facing in opposite directions, dancers facing in step forward to meet in the center and do a turn thru. Dancers facing out fold into the spot vacated by the person who was formerly beside them. Those in the center finish the turn thru and step forward into the spot vacated by the dancer doing the fold. When done from a right hand wave or with dancers right shoulder to right shoulder with their partner, the turn thru in the center is done with the right forearm and the fold is also to the right. When reversed, i.e. a left hand wave or partners left shoulder to left shoulder, a left turn thru is required, with the facing out dancers folding to the left.

WALK

AND DODGE



STYLING: *The movement also involves a turn thru in the center and a caution concerning arm turns should be applied. The “folding”*



SCOOT BACK — done twice

dancers must remember to do a true fold and not simply a U turn back in place or the dancers doing the turn thru will not be able to move into the proper position and ocean wave

setup. Remember, when done from an ocean wave, ends become centers and centers become ends. COUNT: 6 steps should be allowed for the complete movement.



FAN THE TOP

(93) FAN THE TOP: From an ocean wave (right or left hand) or a two-faced line, centers turn three quarters while the end dancers release handholds and move up one quarter to reform an ocean wave or two-faced line perpendicular to the original formation.

STYLING: As in any swing figures, the turns in the center are equal movements for both persons involved. Although the ends are moving only one third of the distance required for the centers, they will reach their destination at the same time since the ends must travel further on the rim. If dancers move to the music, both

ends and centers will complete the movement at the same time so there is no need to rush.
COUNT: *It will take 6 steps.*

(94) HINGE (Couples Hinge) From a line of four, the couple on the right end of each line wheels one quarter to the left as the couple on the left wheels one quarter to the right — as in bend the line. At the same time each couple moves slightly to the left to end in a two-faced line at right angles to the original starting position. From a two-faced line the line will turn intact 90° with those in the center of the line holding the pivot. When the turn is completed the line will be at right angles to its starting position. **(Partner Hinge):** With two dancers facing in the same direction, as partners, each turns independently one quarter. The person on the left turns right, the person on the right turns left to end side by side, facing in opposite directions and at right angles to their original facing direction. **(Single Hinge):** A pair of dancers side by side but facing in opposite directions remain adjacent and turn forward 90°, ending at right angles to their original starting position.

STYLING: *When done from two facing lines of four or from identical, parallel two-faced lines, the action will end in a long line of alternately facing couples, shoulder to shoulder and at right angles to their original facing line. You can think of Hinge as one half of a trade (either individually or as couples). From the different formations to which this basic can be applied, it is one that needs to be learned in depth. Because it is a “no-sex” figure, dancers should learn it from any position. It provides real challenge for one who is studying All Position Dancing.*

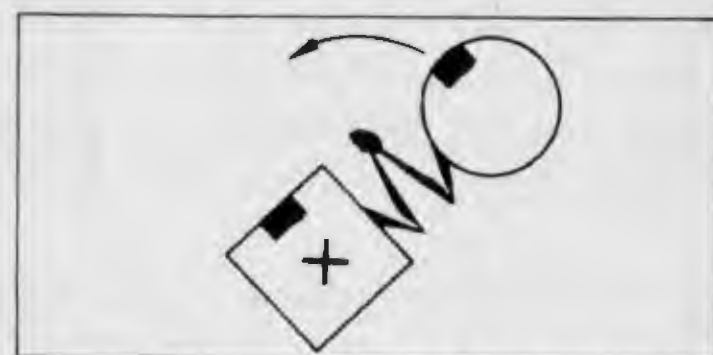
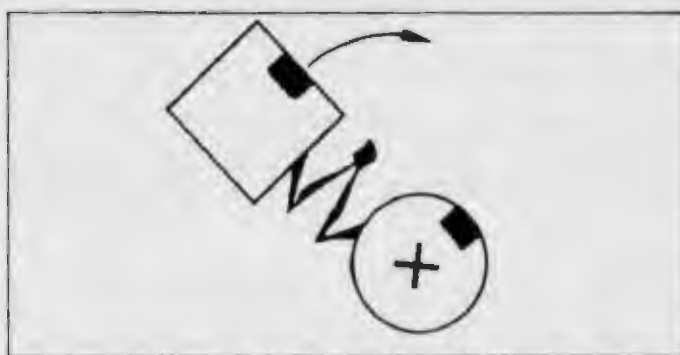
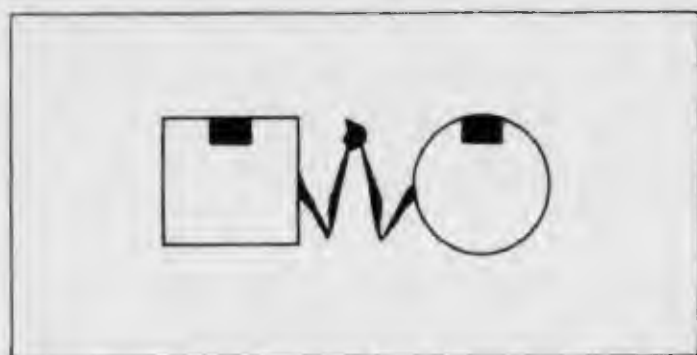
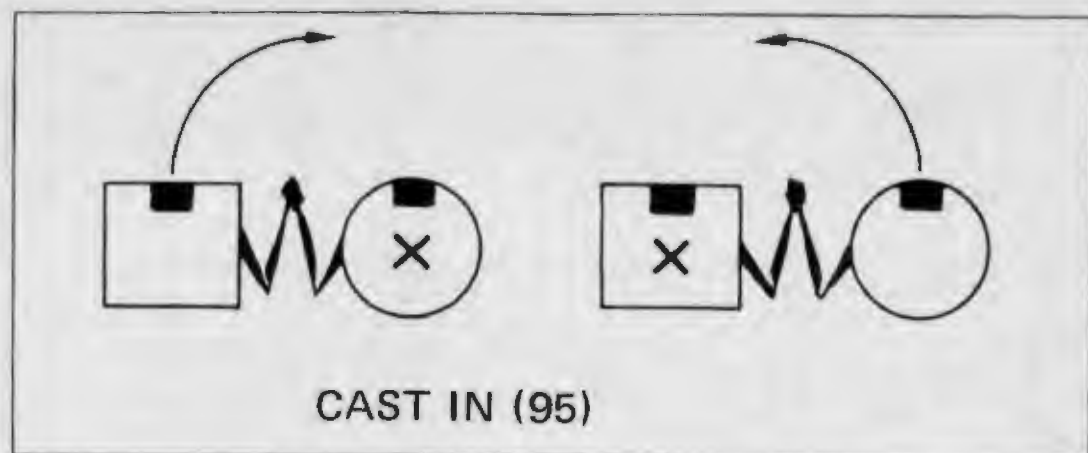
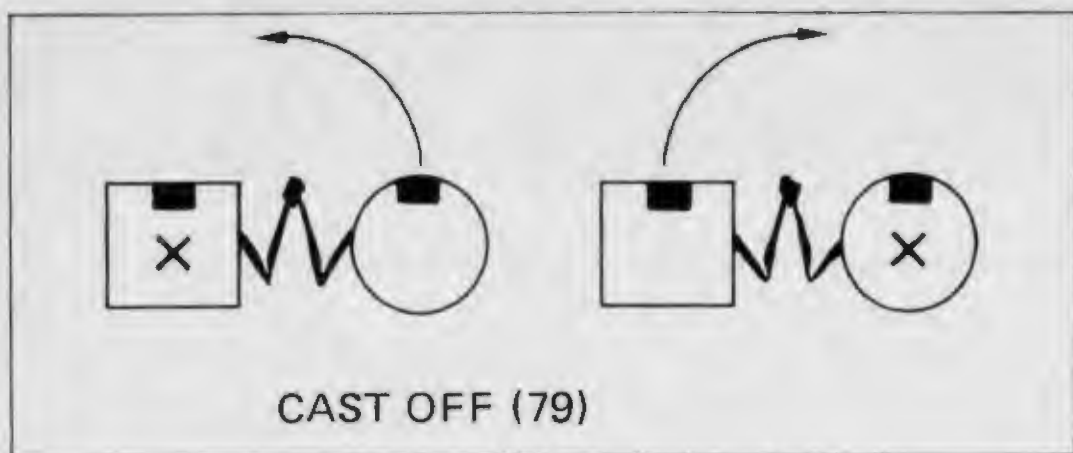
(95) CAST: Cast In is the reverse of cast off (79). From a line of four dancers facing in the same direction, the ends move forward the designated distance (one quarter, one half, three quarters) as the centers hold the pivot while turning with them. **Cast Right:** With a pair of adjacent dancers, the person standing on the right holds the pivot, while the one on the left moves forward with him and around for the designated distance. **Cast Left:** With a pair of adjacent dancers, the person standing on the left holds the pivot, while the dancer on the right

Partner HINGE



Couples HINGE





CAST — for comparison only CAST OFF (79) is shown along with CAST In.

CAST Right and CAST Left.

moves forward with him and around for the designated distance.

STYLING: *While at times the person holding the pivot must maneuver slightly to adjust away from another couple, the movement is not part of the swing family where the center of the turn is at a point halfway between the dancers.*

(centers) will separate slightly and move forward to form the ends of a line of four with the other couple. When two couples are facing each other, those on the outside or perimeter of the square will remain in place. Those on the inside of the square will separate slightly and move forward to form the ends of a line of four, centers facing in and ends facing out.

(96) CENTERS OUT: When two couples are facing out in the same direction and one is directly behind the other, the lead couple will remain in place as the couple coming from behind

STYLING: *Most of the action falls to the centers who must do the dividing and moving forward. Inactives must be alert to the follow-up call.*

CENTERS OUT



A LIBRARY OF SQUARE DANCE HANDBOOKS

Other Handbooks created by The Sets in Order American Square Dance Society include the Handbook for the Basic Program of American Square Dancing, Indoctrination, Youth, The Story of Square Dancing, Party Fun, Publicity, Organization and One-Night Stands.

GLOSSARY OF SQUARE DANCE TERMS

THE EXTENDED AND MAINSTREAM MOVEMENTS covered on the previous pages make up the “basic language” of square dancing. There are other “command” and “directional terms” used by the caller to steer the dancer through the pattern. Much of this is simply descriptive English, used to tell you which way to face, how far to turn and where to go. We’re also including some of the traditional terms that have always been a part of the language of square dancing. Some may not be in active use at the moment but who knows when they may pop up at a dance in the future. Many of these Glossary terms are simply variations of the standard basics.

Alamo Trades: Following the rule of Trade (61), it is possible to apply this movement in an Alamo ring setup. The command is given to and executed by adjacent dancers with joined hands. For example, on the call Heads Trade, the head men would trade with the ladies on their right by turning by the right half-way around.

All Eight Spin the Top: Can be done from a position of partners facing after an Allemande Left or at the end of a Grand Right and Left, also from a Wrong Way Thar Star, and with any designated person. Meet that person with a right hand, swing halfway around; those coming into the center star left three quarters, those on the outside move up one quarter to meet the same person.

All Eight Swing Thru: From a Wrong Way Thar setup those in the center release their left hand star and couples turn halfway by the right. The dancers on the outside of the circle remain in place as those in the center turn their left hand star across to the opposite and take right hands, once again in a Wrong Way Thar.

Clover And . . . Those couples facing out at the time of the call will separate and move out and around in a loop to meet an opposite. Each person then turns and faces into the set. At the same time the others do whatever movement is called (Square Thru, Right and Left Thru, etc.).

Dixie Chain: Two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Couples are in

single file awaiting the next call at the completion of the figure. Handholds are much the same as in a Right and Left Thru or Grand Right and Left. Also it follows the pattern of Dixie Style (83). Try not to reach too far ahead or lean over when taking the hand of the dancer coming toward you. Handholds should be released as soon as you move by each other to avoid pulling another dancer into a wrong direction. You must pull by two hands before following the next call to complete the movement.

Dixie Grand: From a circle formation (or from a promenade with two couples wheeling around to face the couple behind them) those designated take the lead and start a Dixie Style movement, giving a right to the first, pull by, left to the next and pull by to follow the next command.

Eight Chain 3, 4, 5, etc.: With couples in the same starting position as in Eight Chain Thru, the action continues the same thru the number of hands (persons) indicated by the call. Thus an Eight Chain Four is one half of an Eight Chain Thru. The fourth person is pulled by to complete the movement.

Grand Swing Thru: With all eight dancers in one long Ocean Wave formation, all swing right halfway around, those who can then swing left halfway around.

Ice Cold: Practically the reverse of Red Hot (see Glossary). Turn the left hand lady right, partner left, right hand lady right, partner left and follow the next command.

Left-Hand Ocean Wave: An Ocean Wave where those in the center of the wave are holding right hands and those

on the outsides are holding left hands.

(And a) Quarter More: A term signifying that dancers, after completing the previous call, continue the movement another 90° in the same direction. The command may be directed either to individual dancers or to couples.

Red Hot: From a couple promenade, men will pull the girls to the center and the girls will make a left face turn to face the men who were behind them. Men will turn the right hand lady by the right, partner by the left for a full turn, corner lady by the right, partner by the left for a full turn and promenade the corner. Can be done from other than a promenade by turning the right hand lady by the right, etc.

Spread: From any setup where dancers are moving into a double pass thru position, the term Spread indicates that the leaders slide apart to allow the trailing dancers to step in between to form parallel facing lines of four. (Zoom and Spread; Clover and Spread, etc.)

Step Forward (Step Thru): The term indicates that when dancers are in a line of four or an Ocean Wave line all release handholds and those designated will take one step forward, passing the adjacent dancer to await the next call.

Wheel and Deal and a Quarter More: Couples will execute a Wheel and Deal movement but will continue on another quarter turn (90°) to end back to back with the other couple.

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Welcome to the Mainstream of Square Dancing

The basics contained in this Handbook are those established by CALLERLAB — The International Association of Square Dance Callers, as representing the Mainstream of contemporary square dancing. It might be said that a person who has learned all of the movements in this Handbook, plus the movements in the Basic Movements of Square Dancing Handbook* and dances regularly on the average of once each week with a group using these mainstream basics — is considered to be a Mainstream dancer. This Handbook has been prepared by The American Square Dance Society, publishers of SQUARE DANCING Magazine with the prime purpose of helping you become familiar with the basic language that makes up this great activity.

*The Illustrated Basic Movements of Square Dancing published by The American Square Dance Society June, 1977. 462 North Robertson Boulevard, Los Angeles, California 90048 — 30¢ per copy, postpaid.



(TUXEDO JUNCTION, *continued*)

- 5-8 **Circle Away Two-Step; Circle Together Two-Step** to BUTTERFLY M face WALL; Side, Behind, Side, Front; Side, Behind, Side, Front to OPEN face LOD;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY:
- 17-20 **Side, Close, Fwd face** RLOD in LEFT-OPEN, —; **Walk Fwd, —, 2** to BUTTERFLY M face WALL, —; **Side, Close, Bk face** LOD in OPEN, —; **Walk Fwd, —, 2, —;**
- 21-24 **Away, Step/Step, Together, Step/Step; Away, Step/Step, Together, Step/Step; Roll** LOD, 2, 3, 4 to OPEN facing LOD; **Step, Kick, 1/4 R Turn** face WALL in BUTTERFLY, Touch;
- 25-28 **Side, Behind, Side, Touch; (L Twirl) Side, Behind, Side, Touch** end BUTTERFLY; **Side, Close, XIF/Check, —; Recov, Side, Thru, —;**
- 29-32 Repeat action meas 25-28 except to end in OPEN facing LOD:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1 **Apart, —, Point, —; ACK.**

IF I COULD BE WITH YOU — Grenn 14249

Choreographers: Dave and Shirley Fleck

Comment: The two-step routine uses quite a variety of steps to ballroom dance music.

INTRODUCTION

- 1-4 **CLOSED M face** LOD Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch;

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross** to SIDECAR, —; **Side, Close, Cross** to BANJO, —;
- 5-8 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl to SEMI-CLOSED) Walk Fwd, —, 2, —; Fwd, —, Pickup** to CLOSED, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Side, Close, Side, —; Side, Close, Side, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

- 5-8 **Fwd Two-Step; Fwd Two-Step** end M face WALL; **Side, Behind, Side, Front; Pivot, —, 2, —;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end M facing WALL:

PART C

- 1-4 **Apart, Step/Step, Together, Step/Step;**

Roll LOD, 2, 3, Touch; **Apart, Step/Step, Together, Step/Step; Roll** RLOD, 2, 3, Touch end SEMI-CLOSED facing LOD;

- 5-8 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front** M facing RLOD; **Pivot, —, 2** to BUTTERFLY, —;

SEQUENCE: A — B — C — C end in CLOSED M facing LOD — B — A plus Ending.

Ending:

- 1-4 **BUTTERFLY M face** WALL **Fwd, Recov, Bk/Cha, Cha; Bk, Recov, Fwd/Cha, Cha; Side, Behind, Cha/Cha, Cha; Side, Behind, Cha/Cha, Cha;**

- 5-8 **Release handholds** **Rock Side, Recov, XIF/Side, XIF; Rock Side, Recov, XIF/Side, XIF; Side, Behind, Side, Touch; Roll** RLOD, 2, 3, **Point** with hands extended palms down.

PENNSYLVANIA WALTZ — Grenn 14249

Choreographers: Bud and Shirley Parrott

Comment: The waltz routine is not too difficult but interesting and the music is adequate.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, Point, —; Together** to BUTTERFLY M face WALL, Touch, —;

PART A

- 1-4 **Waltz Away, 2, 3; Together, 2, 3** to BUTTERFLY; **Side, Rock Bk** to SIDECAR, **Recov; Side, Rock Bk** to BANJO, **Recov;**

- 5-8 **Side, Behind, Side; Front, Side, Bk; Dip, —, —; Recov** R Turn M face COH & LOD, **Side, Close;**

9-12 Repeat action meas 1-4 except to travel RLOD:

13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

- 17-20 **Fwd, Side, Behind; Recov, Side, Behind** to face RLOD in REV SEMI-CLOSED; **Recov, Side, Close** to face WALL in CLOSED; **Side, Touch, —;**

- 21-24 **1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close;**

- 25-28 **Dip Bk, —, —; Recov/Manuv, 2, 3** M face RLOD; (Impetus) **1/2 R Pivot, 2** face LOD in SEMI-CLOSED, **Fwd; Pickup** to CLOSED, **2, 3;**

- 29-32 **Fwd Waltz, 2, 3; Fwd, Point Fwd, —; Bk, Point Bk, —; 1/4 R Turn** face WALL, **Side, Close;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1 **Apart, Point, —.**

SIX BITS

By Thor Sigurdson, Emerson, Manitoba

Heads right and left thru
Same four flutter wheel
Sweep a quarter and a quarter more
And a quarter more, pass thru
With the outside two swing thru
All eight circulate
Girls run, tag the line left
Wheel and deal to face those two
Right and left thru
Rollaway half sashay
Box the gnat, change hands
Left allemande

SINGING CALL

HUKILAU

By Don Pfister, San Diego, California

Record: Scope #615, Flip Instrumental with Don Pfister

OPENER, MIDDLE BREAK, ENDING

Well now we'll all circle left to the hukilau
Huki-huki, huki-huki, huki-hukilau
Allemande left corner lady do a do sa do
The men star left go once around you know
Star promenade go walking all around
The men back out a full turn
Allemande left and then
Promenade her to the hukilau
Huki-huki, huki-huki, huki-hukilau
FIGURE:

Now the heads star right to the hukilau
Turn the corner by the left
The partner right and now go back
Swing the corner to the hukilau
Allemande left new corner lady
Weave the ring somehow
We'll throw our nets out into the sea
Do sa do the partner allemande for me
Promenade her to the hukilau
Huki-huki, huki-huki, huki-hukilau

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

(The following figure is offered for mainstream dancers)

Caution — In order to achieve the result of all men dancing with all girls, this figure must be used alternately — heads, sides, heads, sides.

Well now the heads square thru to the hukilau
It's four hands around and do a do sa do
Swing thru and then the boys run right
You do a ferris wheel and now
Sweep a quarter more
The centers square thru four hands around
Then swing the corner lady and
We'll promenade my friend
Oh we're going to the hukilau
Huki-huki, huki-huki, huki-hukilau

FROM TEMPO

By Jeanne Moody Briscoe, Salinas, California

Allemande left, curlique
Girls star left, boys turn back
Girls pick up your partner
Star promenade
Back out and circle
Ladies in, men sashay
Allemande left

SHORT FROM LONG

By Cliff Long, Mars Hill, Maine

Allemande left the corner maid
Come back one and promenade
Heads only backtrack and pass thru
Move on to the next, spin the top
Centers trade, boys run
Lines forward and back, right and left thru
Curlique, girls run
Turn thru, left allemande

SINGING CALL

LIVING ON LOVE STREET

By Gaylon Shull, Dighton, Kansas

Record: Wagon Wheel #900, Flip Instrumental with Gaylon Shull

OPENER:

Four ladies chain three quarters around
Turn the girl and circle left you know
Girls rollaway and circle left that way
Left allemande and weave the ring
Weave in weave out and
When you meet your maid do sa do
And then you promenade
Living on love street and
Loving every minute of it

MIDDLE BREAK, ENDING

Grand parade
I spend my day in the usual way
Thinking about you it gives me time to
Straighten up in my mind
The things that we can do
Walk on a beach or sit on a hill
Or listen to our favorite hit
Living on love street and
Loving every minute of it
FIGURE:

The heads curlique the boys run right
Do sa do around the corner tonight
Swing thru and then
The boys run right again bend the line
And do a right and left thru
Flutter wheel then full around you go
Slide thru swing your corner and promenade
Living on love street and
Loving every minute of it

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FOLLOW YOUR NEIGHBOR

The current Quarterly Movements selected by the CALLERLAB Committee are Follow Your Neighbor and Follow Your Neighbor and Spread. It is suggested that callers present these movements to their dancers for proper evaluation. Here are more drills by Jack Lasry.

Heads square thru four (Box 1-4)
Curlique, follow your neighbor
Boys cross run, girls trade
Swing thru, boys run
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads square thru four (Box 1-4)
Touch a quarter, follow your neighbor
Boys cross run, boys circulate
Girls trade, girls run
Bend the line, slide thru
Left allemande

(Girls facing in, boys facing out)
Heads square thru four (Box 1-4)
Pass thru, U turn back
Touch a quarter
Follow your neighbor
Girls cross run, boys trade
Swing thru, recycle
Left allemande

Heads lead right circle to a line (1P2P)
Pass thru, boys run right
Follow your neighbor and spread
Girls trade, swing thru, turn thru
Left allemande

Heads square thru four (Box 1-4)
Touch a quarter, split circulate
Scoot back
Follow your neighbor and spread
Recycle, left allemande

Heads lead right circle to a line (1P2P)
Pass thru, bend the line
Slide thru, touch a quarter, scoot back
Follow your neighbor and spread
Grand right and left

Heads square thru four (Box 1-4)
Do sa do to a wave
Follow your neighbor and spread
Follow your neighbor and spread
Follow your neighbor and spread
Follow your neighbor and spread
Girls run, bend the line
Left allemande

ZOOM AND TRAC

By Jay Diamond, Lajes Field, Azores

Heads pass thru
Separate around one to a line of four
Star thru, double pass thru
Track II, boys run
Wheel and deal
Centers partner trade, zoom
Double pass thru
Track II, boys run
Wheel and deal, left allemande

BY GENE

By Gene Pearson, Groves, Texas

Heads square thru, curlique
Scoot back, boys run
Right and left thru and a quarter more
Tag the line, girls U turn back
Left allemande

Promenade, heads wheel around
Spin the top, swing thru
Girls run, tag the line right
Bend the line, pass the ocean
Girls trade, scoot back
Boys cross fold, curlique
Boys run, spin the top
Swing thru, right and left thru
Pass thru, U turn back
Right and left grand

SINGING CALL

LET THE REST OF THE WORLD GO BY

By: Johnnie Wykoff, Indianapolis, Indiana

Record: Blue Star #2046, Flip Instrumental
with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Left allemande come home do sa do
Boys you star left once around you go
Star promenade put arm around your maid
Halfway around girls backtrack
Go the other way around when you meet again
Turn thru my friend left allemande
Swing and promenade with someone you like
A pal that's good and true
We'll let the rest of the world go by

FIGURE:

The head ladies chain then you promenade
Halfway 'round the sides you rollaway
Heads square thru four hands around you go
To the outside two hes and shes do sa do
You swing thru boys run to the right
Your corner swing and promenade
We'll build a sweet little nest
Somewhere out in the west
And let the rest of the world go by

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

This section is designed for callers who need additional interesting material that can be used in classes and clubs but which is limited to those movements within the Basic Program. See June 1977 **SQUARE DANCING** for a copy of the Basic Program Handbook. This month we continue with last month's theme of "goal post" or grid patterns, plus a very easy but delightful quadrille.

Heads rollaway with a half sashay
Star thru, circle four half way
Dive thru, half square thru
Separate around one into the middle
Square thru three quarters
Split two around one into the middle
Right and left thru
Cross trail thru
Left allemande

Sides pass thru
Separate go around two
Make lines of four
Go forward four and four fall back
Opposite person box the gnat
Right and left thru
Star thru, dive thru
Square thru three quarters
Left allemande

Heads right and left thru
Four ladies chain
Sides promenade halfway
Pass thru and separate
Around just one into the middle
Half square thru then separate

Around one to a line of four
Forward four and four fall back
Star thru, pass thru
Left square thru four hands
Allemande left

Heads cross trail thru
Around one into the middle
Star thru, California twirl
Pass thru, separate
Around one into the middle
Star thru, right and left thru
Rollaway a half sashay
Box the gnat, pull by
Around one into the middle
Star thru, right and left thru
Left square thru four hands
Allemande left

Four ladies chain across
Heads square thru four hands
Right and left thru, dive thru
Square thru four hands
Separate round one to a line
Forward four and four fall back
Star thru
Right and left thru with a full turn
Dive thru, square thru four hands
Separate around one to a line
Just the center two square thru
Ends star thru, right and left thru
Rollaway with a half sashay
Box the gnat
Change hands, left allemande

Heads square thru four hands
Right and left thru
Dive thru, square thru three quarters
Split two around one into the middle
Half square thru, right and left thru
Dive thru, pass thru
Left allemande

Four ladies chain three quarters
Heads pass thru, separate around one
Into the middle cross trail thru
Split two around one to a line
Pass thru, bend the line
Centers roll a half sashay
Square thru four hands that way
Ends star thru
Square thru three quarters
Outsides U turn back
Centers star thru
Separate around one to a line
Square thru four hands
U turn back, star thru
Cross trail thru, left allemande

SINGING CALL ADAPTATION

HAPPY SOUNDS QUADRILLE

By Ken Kernen, Canoga Park, California

Record: MacGregor 5504

(Sides face grand square)

Listen to the Happy Sounds we love to hear

Shuffling feet and laughter ringing

Loud and clear (reverse)

The fun and fellowship of dancing here with you

Are all it takes to make my dreams come true

All four men star by the right and then

Turn the corner by the left and keep her promenade

Here come those Happy Sounds

I love to dance with you

Tag: Bow to the partner and then bow to the corner too

SEQUENCE: Four times through

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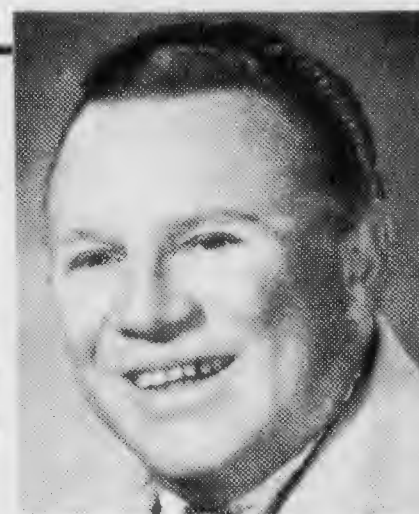
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CALLER of the MONTH



Bob Baxter — Long Beach, California

ONE DOESN'T FIND a great number of native Californians and Bob Baxter, our caller this month, is proud of this distinction. He's also a native of Long Beach where he is actively involved in the square dance activity.

Bob started square dancing in 1957 and danced for three years. In 1960 he attended Bob Van Antwerp's Callers' Class and began his calling career. He worked in the Industrial Laundry Trade as Route Manager during the day and devoted his nights to calling. In 1969 Bob began calling full time.

Bob's calling duties range from beginners' classes to advanced workshops. He has conducted at least one beginner's class each year, sometimes more. At the present time he has one Mainstream Plus One, two Mainstream Plus Two and two Advanced Workshops. He calls steadily for four clubs and is in demand as guest caller for a number of open and closed clubs in the Southern California area.

Bob has been a member of CALLERLAB for three years. He is on the Executive Board of the California Professional Callers Forum which meets monthly.

Staff caller for the Squar-Esta Weekend in

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Flip square by Jack O'Leary

Santa Maria, California, since its inception several years ago, Bob has also worked on staff at numerous festivals and conventions in the West.

Because of his very healthy home program, Bob Baxter does most of his calling in his home state of California.

(LETTERS, continued from page 3)

ridiculous these new figures have become. Our clubs do not have a 41-week season. People leave on vacation in June. Clubs do not start the first week in September. As a caller and dancer I know how hard it is to get a class to last through 26 weeks, let alone 41. When a class graduates at the end of June they graduate into the slack square dance season. Just about all the clubs have closed up for the summer. The graduate would have to wait three months before he could really do much dancing. The graduate would forget all he learned and never come back. Keep the number of basics constant — for every new one drop an old one. Or else have clubs dancing at more levels — some that would not need 95 basics. Really, if a person has to learn 95 basics he should learn say 60 in class, 35 with his club in workshop tips. This is not a dance of the people, it is becoming as complicated as ballet.

Herbert Snider
Fairfield, New Jersey

Dear Editor:

I agree with your editorial concerning the direction square dancing is taking. We sponsor classes for new dancers and then after they graduate make it so difficult to attend club dances that they soon become discouraged and quit, with the result that 30 weeks of effort goes down the drain. It also is discouraging for

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a dancer to attend advanced workshops and then attend a special advanced basic dance and have the caller or callers select their pet calls and call for their own group. So-called All Position Dancing is another hurdle facing square dancers and graduates. With the number of calls increasing weekly, putting the dancers in unfamiliar positions only adds to their woes.

Earnie Lutz
 Minerva, Ohio

Dear Editor:

I have in my possession all copies of Sets in

Order from the first issue in November, 1948 through December 1965. . . . Do you know of anyone who might be interested in purchasing them? If not I may just keep them, for they cover a most enjoyable period in my life.

R. W. McCament
 3155 Sparr Blvd.
 Glendale, California 91208

Dear Editor:

About 1964 we had the pleasure of being taught to square dance by a member of our unit on Okinawa, Wilbur "Dixie" Welch, then an Air

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Force Sergeant. . . . Unfortunately, because of several moves, we lost track of him. Now retired, we would dearly love to find "Dixie" and thought perhaps the readers of your magazine could help. Anyone with information can contact us.

William and Joan Robb
315 Calthrop Neck Road
Newport News, Virginia 23602

GEORGE ELLIOTT

One of Southern California's veteran callers and author of the "George Elliott's Notebook"

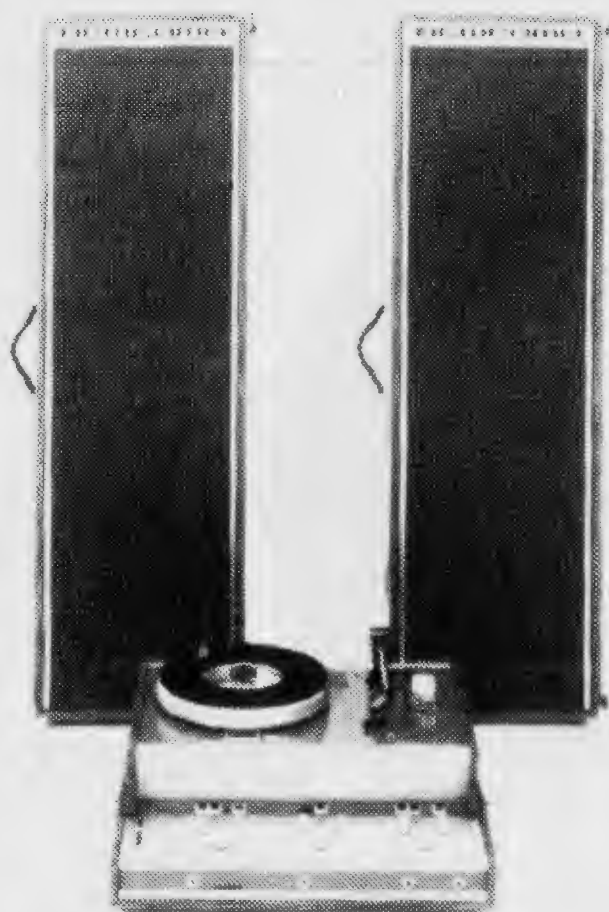
column in Sets in Order for a number of years, George passed away on July 6th. A former resident of Van Nuys currently from Agoura, California, he will be sadly missed and our deepest sympathy goes to his wife, Mary Kay, the members of his family and friends.

IN MEMORIAM

Leonard (Mac) McEntire, Bells, Texas
Mariann Hidding, Jacksonville, Florida

These two callers of note have passed away in recent months. Our condolences to the families and friends of Mac and Mariann.

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Hersh and Mabel Barker of Trenton, Ohio, lost their lives in the tragic Beverly Hills Night Club fire in Kentucky. Hersh and Mabel will be long remembered by their many friends in square dancing.

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their friends. The vital statistics are presented on the inside of the card along with this note: "Best Feature — 'Yell' — oh — 'Rocker.' At 3 a.m. I 'Yell,' Paw says 'oh-h' and pulls up the 'rocker.'"

(CONTRAS, continued from page 15)

The contra corners action, while not complicated, needs to be learned (see Cayman Island Contra, SQUARE DANCING, July, 1975). The circling movement that is used to progress from one three to the next is accomplished by having the dancers join hands in lines of three. The dancer at the right end of each line leads his line counterclockwise and around the other threesome they had been working with in eight steps. On the last step each dancer releases hands, all turn right to face the new line of three. They join hands again ready to circle six to the left. It's a fun variation and a good mixer.



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SINGING CALLS

LIVING ON LOVE STREET —

Wagon Wheel 900

Key: C Tempo: 132 Range: HC
Caller: Gaylon Shull LC

Synopsis: Complete call printed in Workshop.
Comment: Good music, nice calling and an adaptable figure for all club use. Tune is very popular at this time and will probably be enjoyed by dancers. Rating: ☆☆☆

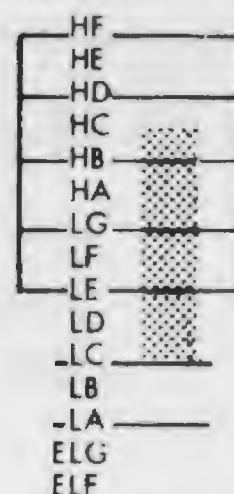
BABY BOY — Circle D 208

Key: E Tempo: 128 Range: HB
Caller: Jim Jefferies LB

Synopsis: (Break) Circle — do sa do — left allemande corner — do sa do own — left allemande — weave ring — do sa do own — promenade (Figure) One and three square thru four hands — corner do sa do — swing

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

thru — boys run right — wheel and deal — sweep one quarter more — star thru — flutter wheel — swing corner — promenade.

Comment: Melody line of this release may be troublesome for average caller as it has minor keys to work with. For those who can handle, it may be justifiable to purchase. Figure nothing outstanding. Good instrumental. Rating: ☆+

HOT TIME IN THE OLD TOWN TONIGHT — Thunderbird 167

Key: F **Tempo:** 128 **Range:** HD
Caller: Bud Whitten **LC**

Synopsis: (Break) Four ladies chain straight across — chain back home — join hands circle left — left allemande — weave ring — own do sa do — promenade (Figure) One and three pass thru — chase right — boys run right — right and left thru — cross trail back — corner ladies swing — left allemande — weave ring — own do sa do — promenade.

Comment: A re-release of a tune used many times. This does not seem to be one of Bud's best yet still above average, if need for this tune is warranted. Chase right is main basic. Rating: ☆+

STAND AT YOUR WINDOW — Top 25338

Key: B Flat **Tempo:** 128 **Range:** HB Flat
Caller: Emanuel Duming **LB Flat**

Synopsis: (Break) Join hands circle left — left allemande — do sa do — men star left once around — turn thru — left allemande — weave ring — do sa do own — promenade (Figure) Heads square thru four hands — star thru — line goes up and back — pass thru — wheel and deal — double pass thru — first go left — next right — left square thru four hands — left allemande — do sa do — promenade (Alternate figure) Heads promenade halfway — down middle — square thru four hands — make right hand star turn it

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half — veer left — ferris wheel — square thru
three quarters — swing corner — promenade.
Comment: Called side on this record is far
below Top's recording ability. The use of
dancers in the background does not add that
much to the called side. The instrumental
side is fine. Figure use is very standard.

Rating: ☆ +

BIG CITY — Kalox 1206

Key: A Tempo: 128

Caller: C.O. Guest

Range: LC Sharp
LB

Synopsis: Complete call printed in Workshop.

Comment: A release that some callers can "get

with." Use of sax offers a different feeling.
C.O. does get it on and does a fine job. Easy
figure. Would think callers would purchase.

Rating: ☆ ☆ +

ALL THE SWEET — Red Boot 225

Key: E

Tempo: 128

Range: HB

Caller: Don Williamson

LC Sharp

Synopsis: (Break) Circle left — allemande left —
allemande thar — forward two — men back
up shoot star — weave by two — swing third
girl — promenade her (Figure) Heads prome-
nade halfway around the ring — down the
middle right and left thru — flutter wheel —

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sweep one quarter — pass thru — do sa do — swing thru — boys trade turn thru — left allemande — promenade.

Comment: Not one of Don's best efforts. Music satisfactory as usual on Red Boot. Most callers can use instrumental. Rating: ☆+

HUKILAU — Scope 615

Key: E Flat Tempo: 130 Range: HB Flat
Caller: Don Pfister LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A nice recording especially for special occasions. Very simple figure with good music. A good buy. Rating: ☆☆+

YOU CALL EVERYBODY DARLING —

Blue Star 2045

Key: G Tempo: 130 Range: HB
Caller: Marshall Flippo LD

Synopsis: (Break) Four ladies chain across — rollaway — swing somebody now — join hands make a ring — circle left — rollaway — swing next — left allemande — promenade (Figure) One and three lead right — circle — make a line — right and left thru — star thru — do sa do — make ocean wave — swing thru — girls circulate — boys trade — swing new girl — left allemande — promenade.

Comment: Another reissue of a former popular



Bailey
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Dick
Han



C.O.
Guest

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tune. Good choreography and action. Most any caller could handle. Easy dance movements and Flip seems to enjoy doing this one. Rating: ☆☆

BIG BAND DAYS — Hi-Hat 480

Key: B Flat Tempo: 128 Range: HB Flat
Caller: Bob Wickers LA

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — ladies center — men sashay — circle left — rollaway weave ring — do sa do — promenade (Figure) Head couples promenade halfway around — down middle — right and left thru — flutter wheel — sweep one quarter more — pass thru — right and left thru — swing thru two by two — boys run right — half tag — trade and roll — corner swing — promenade.

Comment: Nice comfortable melody with well established basics that most groups can enjoy. Good guitar use in instrumental that callers should like. Rating: ☆☆+

LET THE REST OF THE WORLD GO BY — Blue Star 2046

Key: E Flat Tempo: 128 Range: HB Flat
Caller: Johnnie Wykoff LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A good tune for all to join in and



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sing. Has a nice danceable figure. Music does not seem new but the rhythm makes you want to dance. Rating: ☆☆+

BRINGING HOME THE BACON — Scope 613
Key: B Flat Tempo: 122 Range: HD
Caller: Mac McCullar LC

Synopsis: (Break) Four ladies chain — chain back — join hands make a ring — circle left — allemande left — weave ring — own do sa do — promenade (Figure) Head two couples square thru four hands — with outside two right and left thru — pass thru — trade by — curlique with outside two — scoot back —

boys run — star thru — pass thru — trade by — swing — promenade.

Comment: Tempo is on the slow side and tune is one of the old popular numbers. Mac does not seem to offer his best effort. Lots of dance action. Rating: ☆+

POOR RICH MAN — Square Tunes 180
Key: E Flat Tempo: 130 Range: HD
Caller: Dick Jones LC

Synopsis: (Break) Four men promenade — box the gnat — swing — promenade — boys roll back — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru

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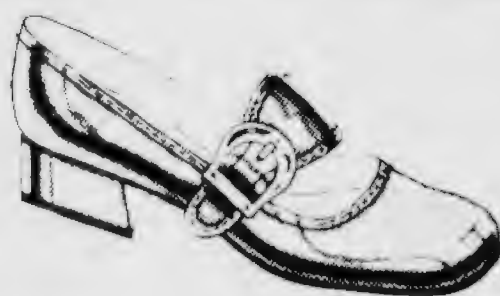
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four hands — do sa do corner — swing thru — boys run right — tag the line — cloverleaf — four girls square thru three quarters — swing corner — promenade.

Comment: Easy tune to call for any caller. No problem with material for dancers. Banjo in instrumental assists the tune. Rating: ☆☆

BILL BAILEY — Blue Star 2044

Key: D Flat **Tempo:** 128 **Range:** HD Flat
Caller: Johnnie Wykoff **LD Flat**

Synopsis: (Break) Circle left — left allemande — do sa do own — boys star left — turn partner by the right — left allemande — swing own —

promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — girls circulate — boys trade — run around that girl — bend the line — slide thru — square thru three hands — swing corner — promenade.

Comment: A tune so well known most callers can get with it with ease. The addition of the organ gives a fuller feeling on this number. Average figure. Rating: ☆☆

ALL BY MYSELF — Swinging Square 2375

Key: B Flat **Tempo:** 130 **Rating:** HC
Caller: Harold Finney **LC**

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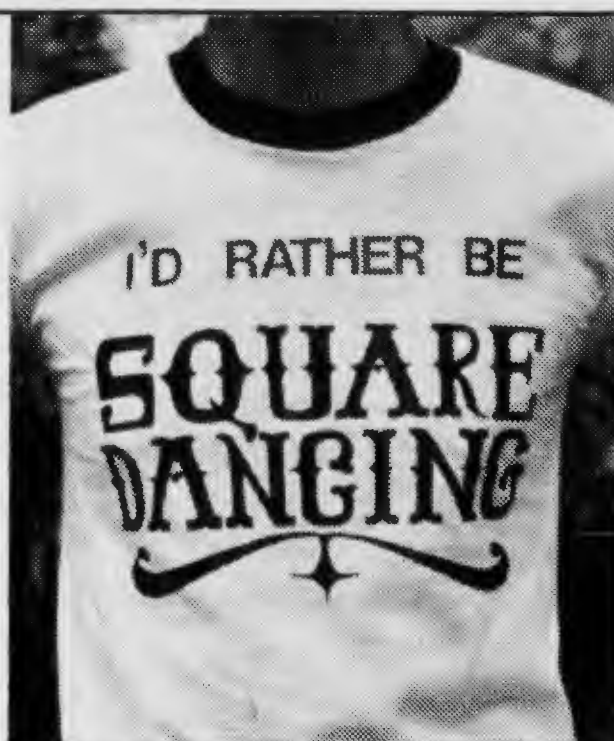
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Synopsis: (Break) Four ladies chain three quarters — join hands circle left — allemande thar — forward two and star — men back in right hand star — slip the clutch — left allemande — do sa do — left allemande — come back and promenade (Figure) Heads promenade go halfway — down the middle — curlique — boys run — swing thru — boys run again — wheel and deal — right and left thru — pass thru — trade by — swing corner — left allemande — promenade.

Comment: Lots of dance action with good music. Nothing about this release that is difficult to dance or call. Very average

choreography.

Rating: ☆☆

I'LL PICK UP MY HEART — Thunderbird 168

Key: A Tempo: 128 Range: HC

Caller: Bud Whitten LC

Synopsis: (Break) Four ladies chain straight across — join hands circle left — ladies in — men sashay — circle left — ladies in — men sashay — circle left — left allemande — do sa do — left allemande — promenade (Figure) Heads promenade halfway — side two right and left thru — pass thru — separate around one to a line of four — up to middle and back — pass thru — wheel and deal — girls

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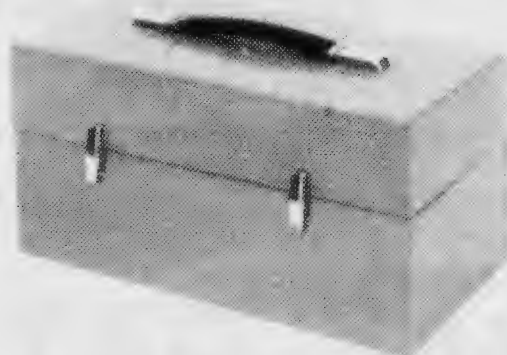
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turn thru — star thru — promenade.

Comment: Use of organ again adds to this release. The tune seems more ballad type. Callers with nice voices can use. Nothing special but overall a good release.

Rating: ☆☆

THE SHIEK OF CHICAGO — Thunderbird 166

Key: G & B Flat Tempo: 134 Range: HD
Caller: Kip Garvey LD

Synopsis: (Break) Four ladies promenade — all way around — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — men run right — bend line — into middle and back — right and left thru — turn girl with a quarter more — girls trade — cast off one half — promenade.

Comment: Fine instrumental with good piano. Key changes break up the monotony that could occur. Tempo seems faster due to timing of figures. Dancers will move to this release. A novel tune some callers may relish. The record indicates 128 beats per minute, this reviewer counts more.

Rating: ☆☆

FLIP HOEDOWN

TRAILS END — Square Tunes 179

Key: G Tempo: 130

Caller: Jack Lasry

Comment: As usual these releases evidently assist the basement and patio dancers. Most callers would purchase only for the instrumental side.

Rating: ☆☆

TEN-FOUR — Hi-Hat 634

Key: D Tempo: 128

Caller: Dick Waibel

Comment: Sincerely hope these releases will be of value to callers who are starting, but question the purchase without personal evaluation. Only time will tell the value of the



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- MGR 2003 SOLOMON LEVI by Fenton Jones
MGR 2059 I DON'T KNOW WHY by Bruce Johnson
MGR 1088 ONE OF THOSE SONGS by Wayne West
MGR 2092 WALKIN' THE FLOOR by Mike Hull
MGR 1033 MY HEART SKIPS A BEAT by Don Stewart

Recent Releases

- MGR 2211 TILL MY GET UP HAS GOT UP AND GONE
Written and called by Otto Dunn



Monty Wilson

Mac Gregor Records 729 So. Western Ave. Los Angeles, Calif. 90005 (213) 384-4191

usage. Callers can always use instrumental in place of other patter records. Good instrumental. Rating: ☆☆

TEACHING RECORD

SO YOU WANT TO LEARN TO CLOG – RR 401

By: Wade Driver

Comment: With the seeming popularity of clogging Wade has endeavored to teach by record method. After trying this reviewer had a better understanding but still felt more would be needed than what was offered. Instructions were well prepared.

(WORLD, continued from page 35)

England, with its rugged coastline, wonderful surfing beaches, thatched cottages and for the gourmet, traditional "cream teas." The West of England Convention is being held September 30th to October 2nd at Morteheo Park, North Devon. It is being hosted by the New Forest Square Dance Club and North Devon Ocean Waves. Johnny Hayes will be the caller.

Wisconsin

Karl and Tillie Krause have been working with a group of senior citizens at the local

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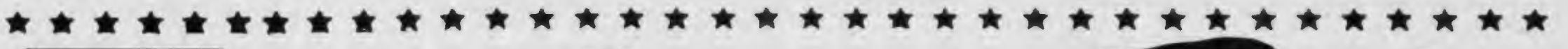
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Sizes: Small, medium, large
Length: 19" 21" 23"
Please give waist size & length desired



Jonel



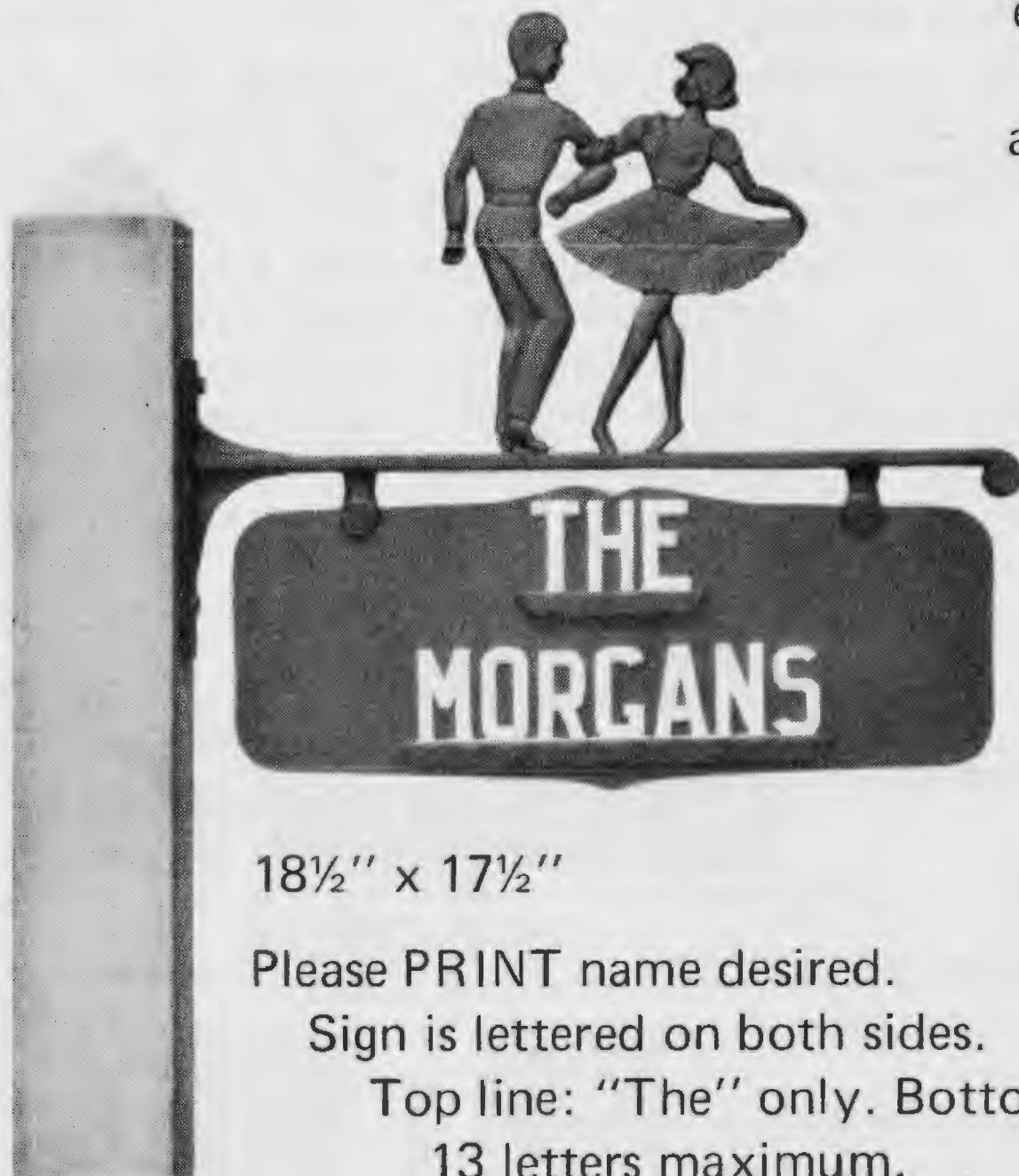
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senior citizen's center in Kenosha, substituting for Elmer and Mildred Williams. Through one of the members who is a past physical education instructor, the group presented a line, square and round dance program to elementary school students last February. That started the ball rolling and the result has been 21 performances for school children, nursery home patients, at achievement centers for the physically and mentally handicapped, senior citizens' groups and one P.T.A. meeting. Tillie and Karl feel that square and round dancing has been

presented in a positive and favorable way to upwards of 7,000 school children and they have received letters of appreciation from students and faculty. The news media picked up the story and presented articles about the group, thus reaching another estimated 50,000 persons. Tillie and Karl believe it to be one of the most rewarding experiences in their 27 years in the activity and they continue to work with the senior citizens.

Italy

A new square dance callers' organization was

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- C-502 HONKY TONK HEROES**
(Flip Inst.) by Ken Bower
- C-601 ANN'S SONG** (Round Dance) by John and Wanda Winter
- C-602 FIVE FOOT TWO** (Round Dance) by John and Wanda Winter



John and Wanda Winter



Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower

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- C-101 TAKE ONE** (Patter)
Called side by Beryl Main
- C-102 ROADRUNNER ROMP**
(Patter) Called side by Jerry Haag
- C-201 SOMETHING ABOUT YOU**
BABY I LIKE (Flip Inst.) by Jerry Haag
- C-301 GONE AT LAST** (Flip Inst.) by Gary Shoemake
- C-302 SOMEBODY LOVES YOU**
(Flip Inst.) by Gary Shoemake
- C-401 IF I HAD TO DO IT ALL**
OVER AGAIN (Flip Inst.) by Beryl Main
- C-402 FLASH OF FIRE** (Flip Inst.) by Beryl Main
- C-501 I WRITE THE SONGS** (Flip Inst.) by Ken Bower

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Joe Prystupa



Larry Prior

NEW RELEASES

- TNT 104 **Don't Be a Baby Round Cued** by Jeanne Heater
 TNT 105 **Razzle Dazzle Round Cued** by Dort Fuhrman
 TNT 106 **Fiddler's Fancy/Pistol Packing Hoedown** Hoedowns
 TNT 107 **Freight Train Flip/Inst.** called by Sam Mitchell
 TNT 108 **Baby Baby Flip/Inst.** called by Joe Prystupa
 TNT 109 **It's So Easy to Love You Flip Inst.** called by Joe Prystupa
 TNT 110 **You're the Reason Round Cued** by Jeanne Heater
 TNT 111 **Lemon Tree** by Larry Prior
 TNT 112 **Mack Is Back Flip Inst.** called by Sam Mitchell

formed in June. The idea was born during the Easter week when callers from Italy, at the 9th European Square and Round Dance College at Chiemsee, Germany, decided that the body was needed because of the geographical separation from the square dance centers of Northern Europe. This separation led to high travel costs, including autostrada and mountain pass tolls, and the common physical isolation from other clubs. This was already recognized to some degree since the callers in Italy are affiliate ECTA members and the clubs EAASDC asso-

ciate members. The six callers and leaders met in Rome for a callers' seminar and mini-jamboree. The mini-dance, hosted by a new club, the Ramblin' Romans, mushroomed into a large dance since this was the first get-together of all the square dancers in Italy. Over 100 dancers attended (that may seem like a small number but there are only six clubs in Italy). The callers' seminar was planned and led by Yona and Al Chock and a number of subjects were presented. This was the first (and last) Italian Association of American Square Dance Seminar

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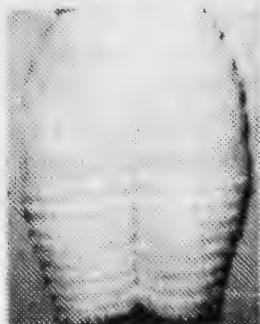


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122	"Coming Down"
123	"Soft, Sweet and Warm"
127	"Listen To A Country Song"
128	"You're Wearing Me Down"
129	"Starry Eyes"
131	"Merry Go Round Of Love"
133	"Easy On My Mind"

201	"Hey Li-Lee Li-Lee"
202	"Shortn'n"
203	"Engine # 9"
204	"The Race Is On"
205	"Just Like All The Other Times"
206	"Shindig In The Barn"
207	"Gonna Have To Catch Me"
210	"Singing Your Song"
211	"Baby's Coming Home"
212	"Bad, Bad Leroy Brown"
213	"I Love You True"
214	"Good News"

300	"What A Lonesome Life"
301	"Long Black Veil"
302	"Houston"
303	"Love In The Country"
304	"Big Sombrero"
305	"Robinson Crusoe"
306	"What's Her Name"
307	"Sally Was A Good Old Girl"
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and Summer Dance since it was decided to establish an organization that would encompass a much larger area. — Al Chock

New Jersey

The first "Let Us Speak Together" mini-LEGACY attracted 200 dancers last September. It was held at Montville High School and the 200 dancers represented more than 32 clubs. The leadership seminar lasted seven hours and included a number of speakers, discussion groups, dinner and a square dance. Sponsored by the Northern New Jersey Square and Round Dance Association, the second such meeting, to be held September 11, is expected to attract an even larger crowd.

SQUARE DANCE DATE BOOK



Sept. 2-3 — 9th Land of the Sky Festival,
National Guard Armory, Asheville, N.C.

Sept. 2-3 — 12th Western S/D Festival, Hoe-
down Island, Natural Bridge State Park,
Slade, Kentucky

Sept. 2-4 — Labor Day Weekend, Broken Arrow
Campground, Winamac, Indiana

Sept. 2-4 — 2nd Redwood Roundup, Pavillion,
Loleta, California

Sept. 2-4 — 21st Labor Day Jamboree, Con-
neaut Lake Park, Meadville, Pennsylvania

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- TB 166 Shiek of Chicago by Kip Garvey
- TB 167 Hot Time in the Old Town
Tonight by Bud Whitten
- TB 168 I'll Pick Up My Heart and Go
by Bud Whitten
- TB 169 I Really Had a Ball Last Night
by Harold Thomas



Bob
Bennett



Bobby
Keefe



Harold
Thomas



Kip
Garvey



Bud
Whitten

TB 170 Save Your Kisses for Me by Bobby Keefe

Coming Releases:

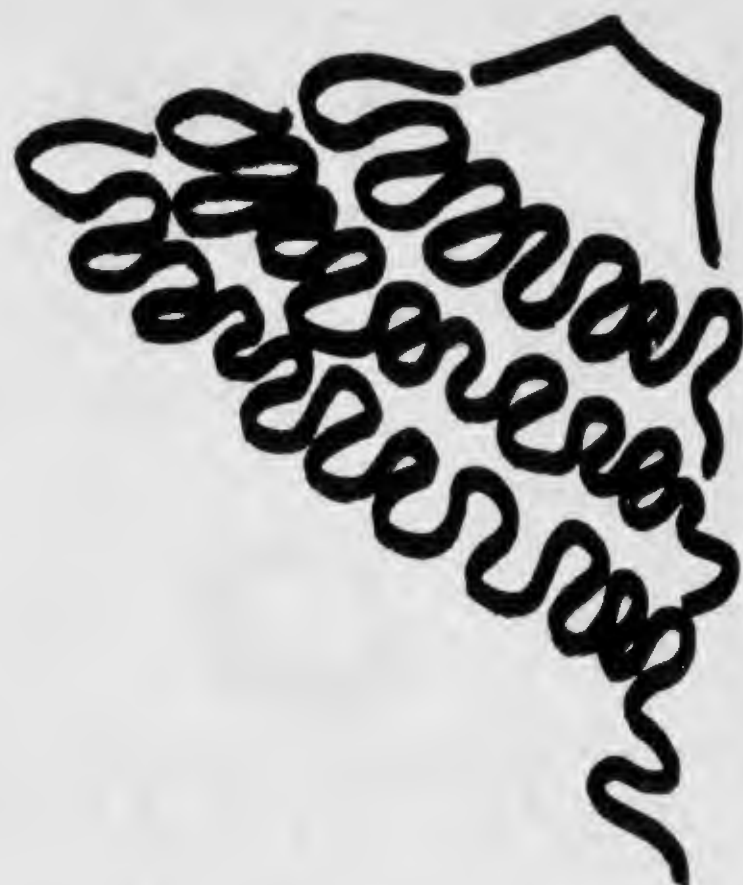
- Gold Diggin' Clementine by Bob Bennett
- Melody of Love by Kip Garvey
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- Whole Lot of Difference in Love by Bobby Keefe
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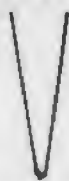
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Sept. 2-4 — 7th Annual Singles Convention, O'Hare-Marriott Hotel, Chicago, Illinois

Sept. 2-5 — Campers Weekend, Hidden Valley Campground, Archbold, Ohio

Sept. 2-5 — Labor Day Weekend, Turkey Run State Park, Marshall, Indiana

Sept. 2-5 — Labor Day Weekend, Royal Oak Park, Pomeroy, Ohio

Sept. 3 — Fun Days S/D, Rushville, Nebraska

Sept. 3 — Labor Day Whing Ding, Elementary Gym, Lyons, Colorado

Sept. 3-4 — Labor Day Weekend Square Affair, Convention Center, Fairgrounds, Santa Maria, California

Sept. 4-5 — M.D. Dance-A-Thon, Adams Hotel, Phoenix, Arizona

Sept. 9-10 — 3rd S/R/D Harvest Festival, Elem. School, Tulalake, California

Sept. 9-10 — N.O. S/R/D Festival, The Rivergate, New Orleans, Louisiana

Sept. 9-10 — Montreal S/D Convention, Queen



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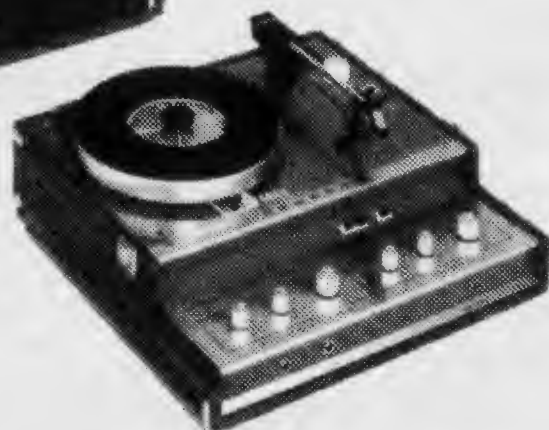
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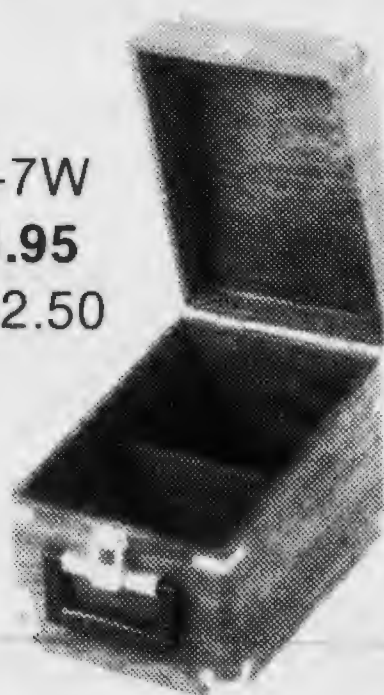
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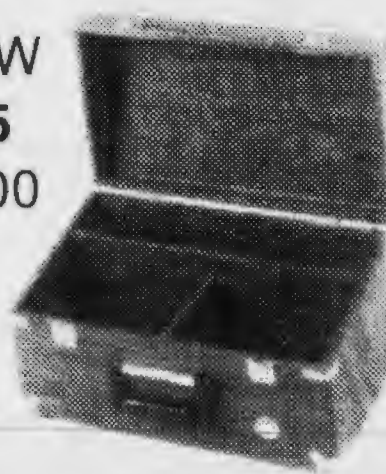
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Caller: Otis Getts
- 1366 — Walkin' Over Yonder
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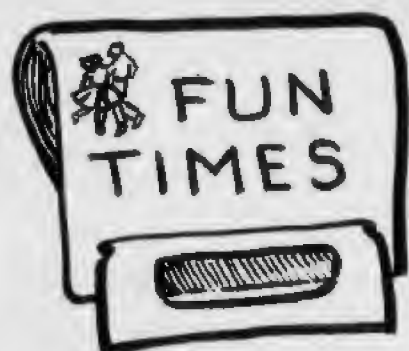
- 107 — Do What You Do Do Well
Caller: Dave Taylor
- 106 — I'll Love You Forever If I Can
Caller: Dave Taylor
- 105 — Cherokee Maiden Caller: Jack Ritter.

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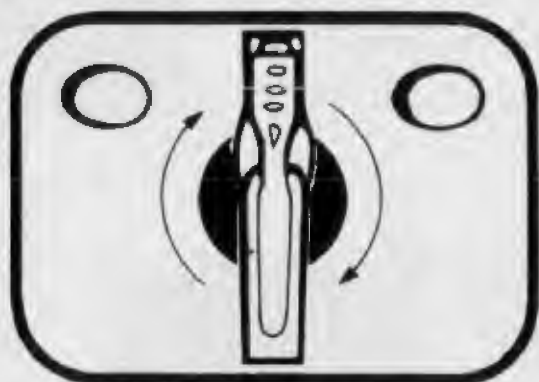
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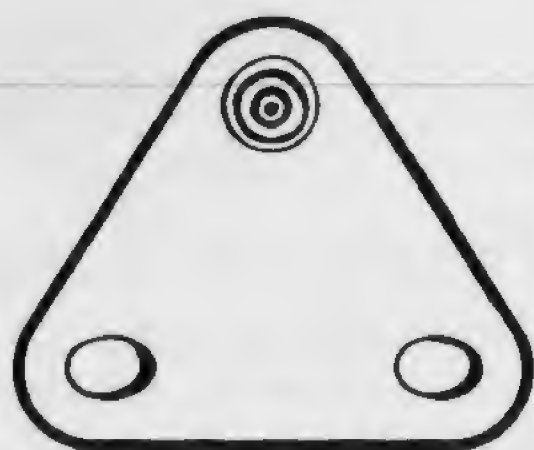
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Sept. 10 — 18th Annual Anthodite Festival, Ressie Jeffries School, Front Royal, Virginia
Sept. 10 — Cornhusker Fall Festival, City Auditorium, Fremont, Nebraska
Sept. 10-11 — Fall S/D Weekend, Silver Dollar City, Missouri
Sept. 11 — 2nd Annual Pow Wow, Holy Name Hall, Ebensburg, Pennsylvania
Sept. 16-18 — Weekend S/R/D Camp, Holiday Ranch, Innisfail, Alberta, Canada
Sept. 17 — 3rd Annual Opryland USA, Nashville, Tennessee
Sept. 17-24 — 1977 Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Kentucky
Sept. 22-24 — 16th Delaware Valley S/R/D Convention, Sheraton Hotel, Philadelphia, Pennsylvania
Sept. 23 — 30th Anniversary S/D, American Legion Hall, Pasadena, Texas
Sept. 23-25 — Fall Ball, Turkey Run State Park, Marshall, Indiana
Sept. 23-25 — Fallin' Leaves Frolic Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
Sept. 24 — Tri-State Festival, Memorial Coliseum, Fort Wayne, Indiana
Sept. 24 — Deep South S/D Festival, Holiday Inn-Downtown, Jackson, Mississippi
Sept. 29-Oct. 1 — State Fair S/D, Roswell, New Mexico
Sept. 30-Oct. 1 — Nebraska S/R/D Convention, Fonner Park, Grand Island, Nebraska
Sept. 30-Oct. 1 — Aspencade & S/D Festival,



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- RR-114 Two Pairs of Levis by Pat Barbour (new)
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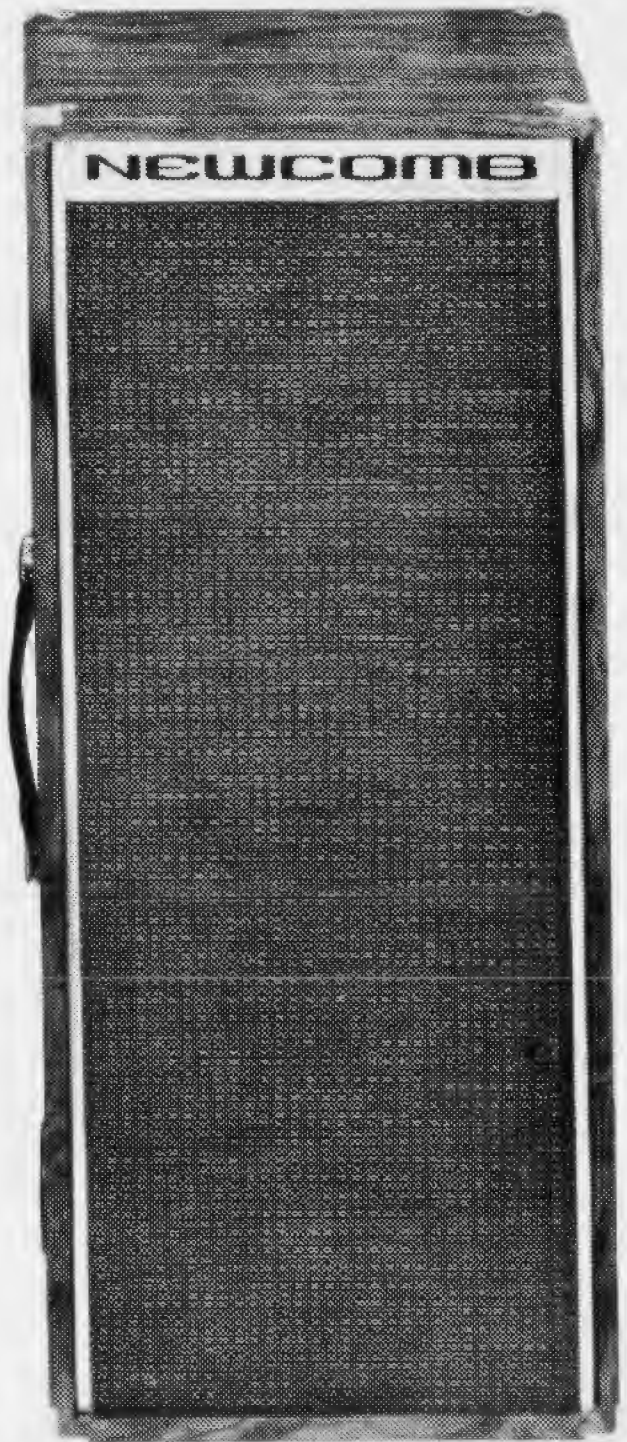
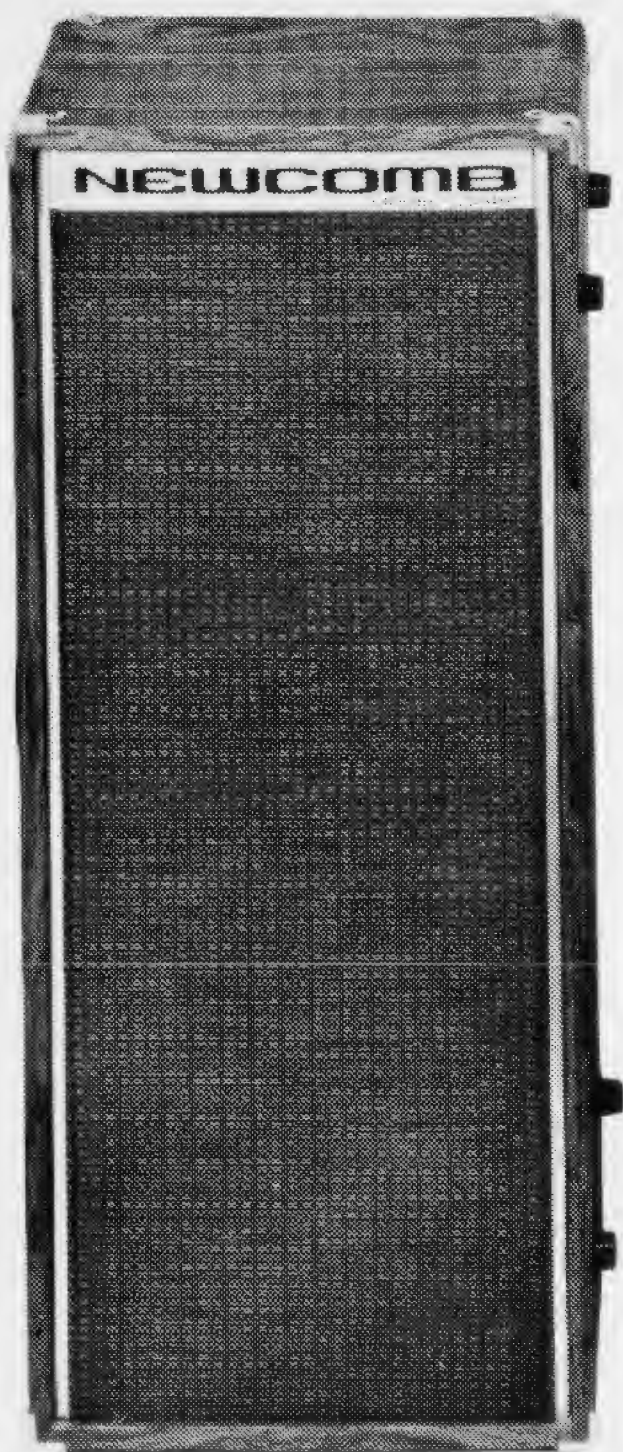
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BC 102 Square Dance Man by Larry Letson
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Sept. 30-Oct. 2 — West of England Convention, Morteohoe Park, North Devon, England
Oct. 2 — Buckwheat Festival Dance, National Guard Armory, Camp Dawson, W. Virginia
Oct. 7-8 — 7th Annual London Bridge S/R/D Festival, Lake Havasu City, Arizona
Oct. 7-8 — Autumn Leaves Festival, Peabody Base Lodge, Cannon Mt., Franconia Notch, New Hampshire

Oct. 7-8 — 6th Annual S/D Festival, Sheraton-Biloxi Hotel, Biloxi, Mississippi
Oct. 7-9 — Fun Weekend, Granada Resort, Lake Ozark, Missouri
Oct. 7-9 — Octoberfest, Grand Rapids, Michigan
Oct. 14-15 — Fall Festival, Villa Inn Convention Center, Amarillo, Texas
Oct. 14-15 — 18th Annual Peanut Festival, Civic Center, Dothan, Alabama
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 Oct. 15 — Harvest Dance, Sacred Heart Church, Delta, B.C., Canada
 Oct. 21-22 — Palmetto Promenade, Greenville, South Carolina
 Oct. 21-22 — 18th State Festival, Manor Inn, Rolla, Missouri
 Oct. 21-23 — Fall Festival, East Hill Farm,

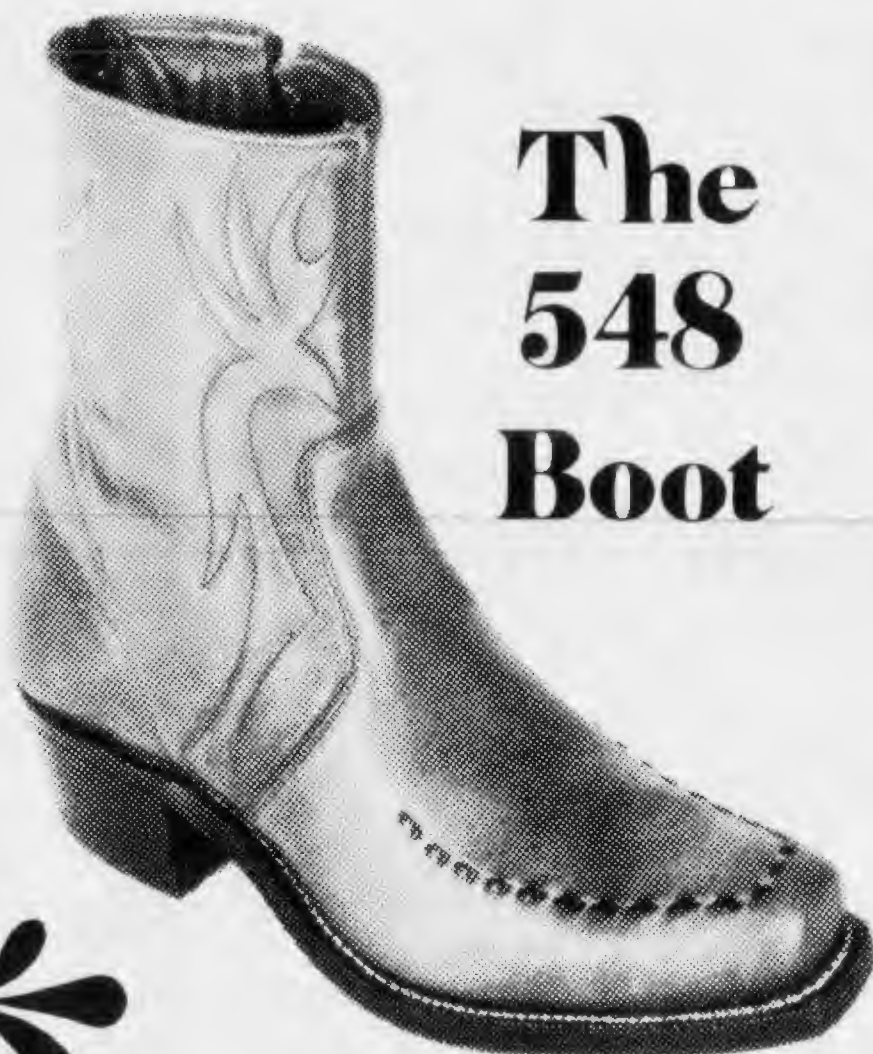
Troy, New Hampshire
 Oct. 22 — 20th Anniversary Dance, Prince George, B.C., Canada
 Oct. 28-29 — Fall Fun Fest, Civic Center, Lakeland, Florida
 Oct. 28-20 — 18th R/D Festival, Konover Hotel, Miami Beach, Florida
 Oct. 28-20 — SquarEsta Weekend, Vandenburg Inn, Santa Maria, California
 Oct. 28-29 — Pumpkin Festival, VFW Club, Owatonna, Minnesota
 Oct. 29 — Harvest Dance, Bayou Cane Fire Station, Houma, Louisiana

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